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- JOE DONAHUE JMD1 ELECTRIC GUITAR
- KLOTZ GUITAR CABLES

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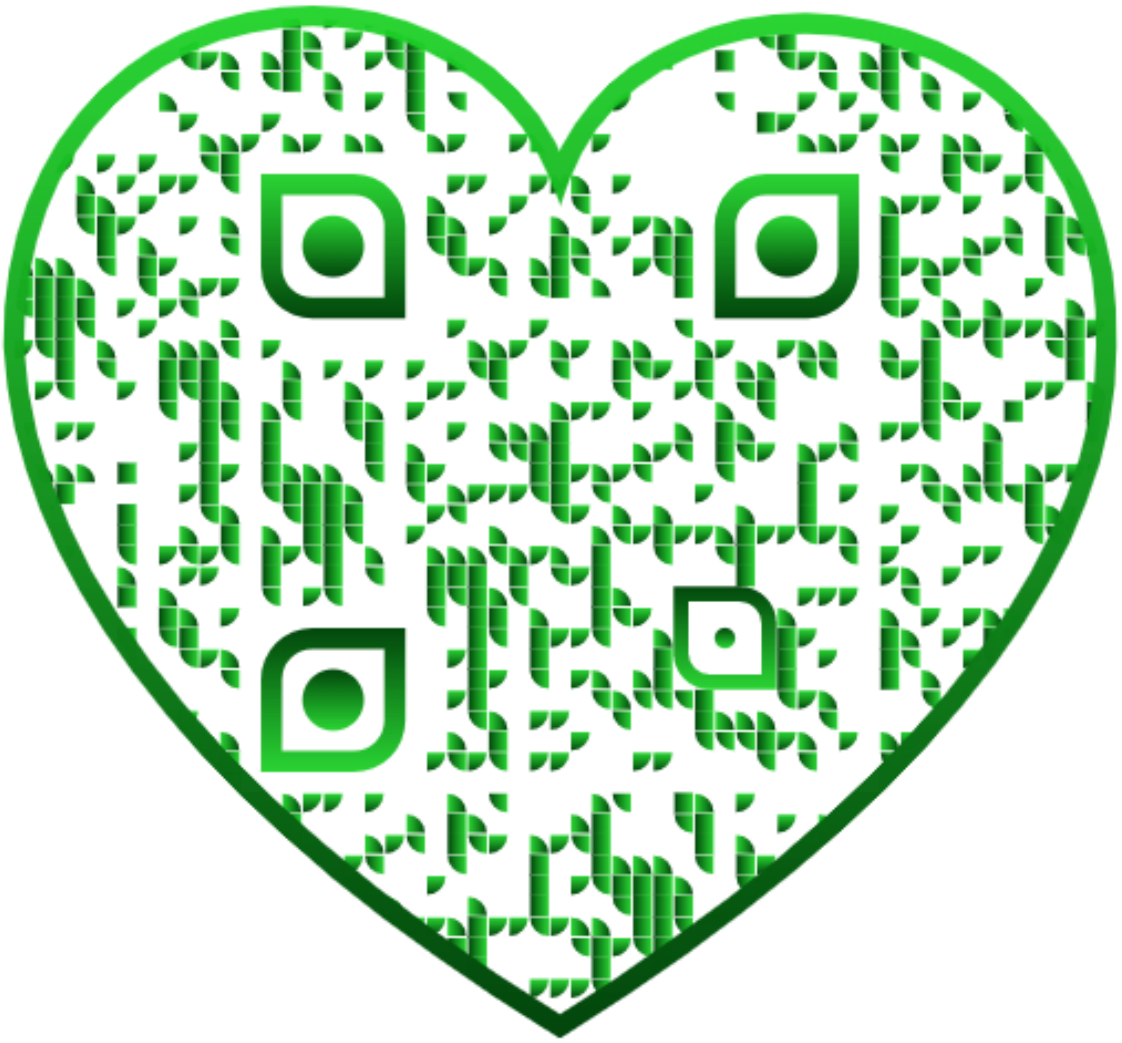
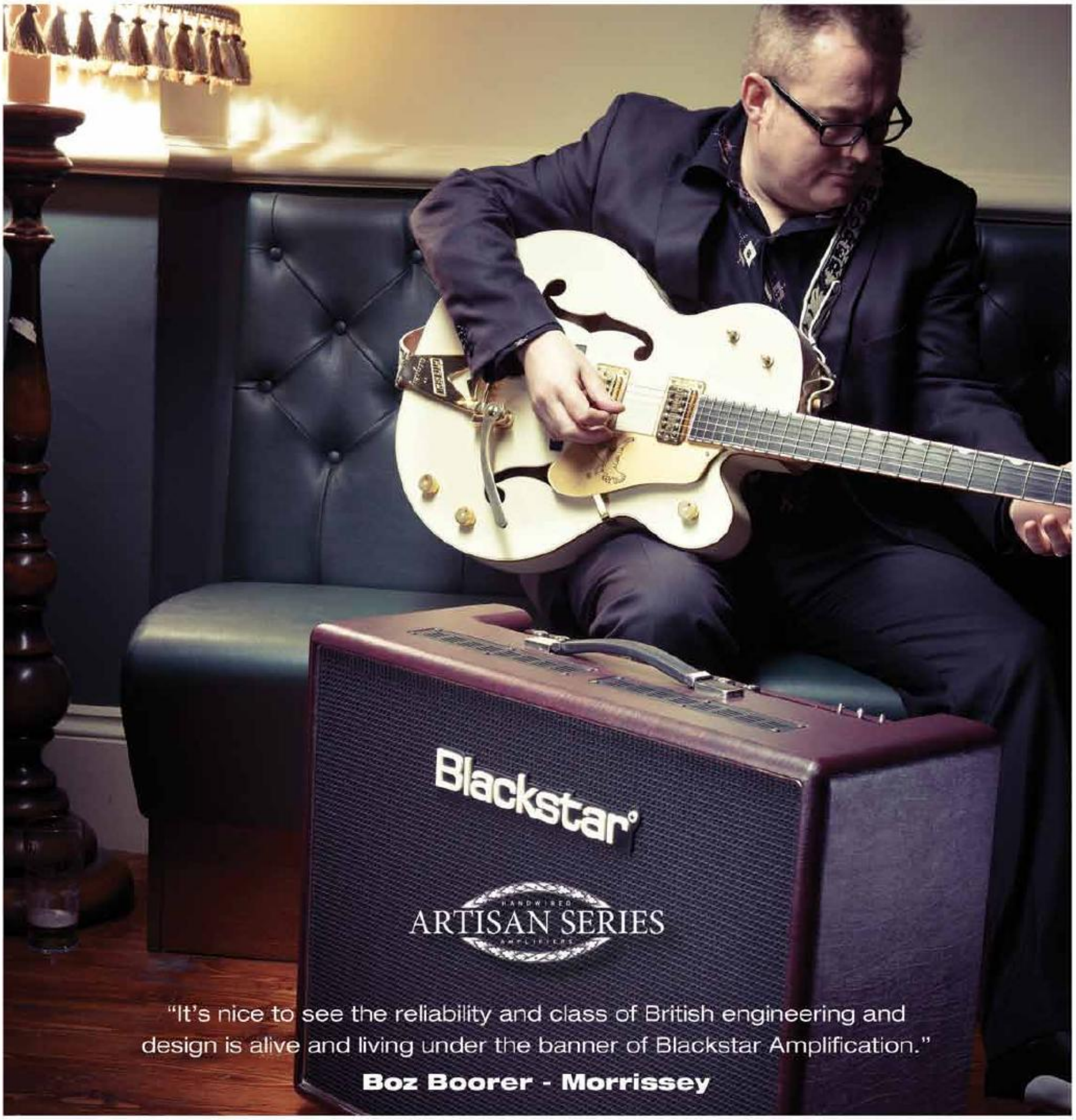
VOL 2 :: ISSUE 1

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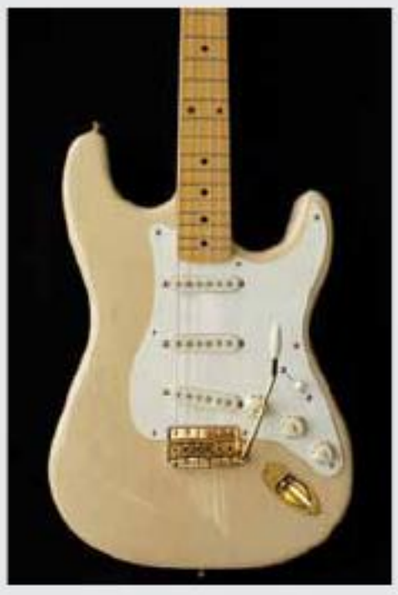

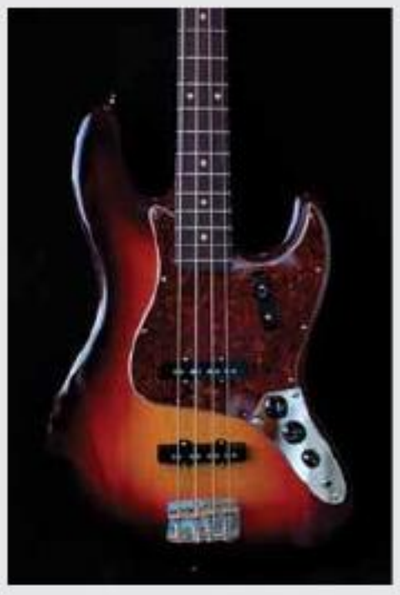

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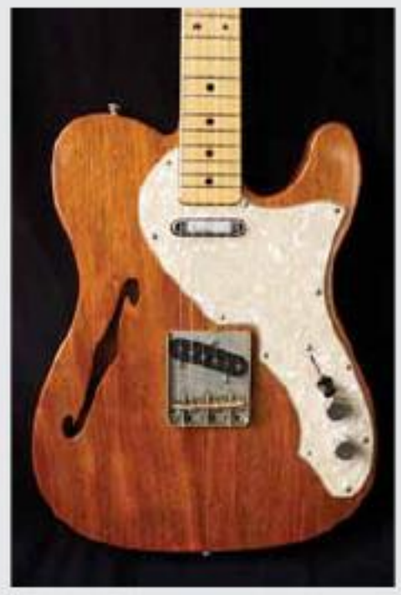

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FROM ONE COLLECTOR TO ANOTHER...

Sometimes You Have to Pay Top Dollar...

We all get excited hearing about that rare time when a guy finds a guitar treasure in a yard sale or at a second hand store, where the people selling the guitar really don't have a clue about what they have and sell it for far below market value. There are true stories of this happening and there are also some "vintage guitar folklore" stories floating around out there as well.

When you are searching for something you really value and you find it at a bargin-basement price that is significant to say the least. But what happens when you find exactly what you are looking for... but the person selling it actually has a very good bead on the current market, on the guitars inherent features/worth and personally has a reason for getting the most dollars out it as they possibly can because of a financial need that they have?

Yikes, that is not the hoped for scenario is it? But I have a feeling in this day and age of eBay, GBase, Reverb, Craig's List and who knows what else will pop-up by the time this magazine goes to print... that sellers are much more educated in what they have. They can research the instruments merits on-line and see what recent "solds" have been on this same model. Most of the sellers are coming from a more educated place, which is inherently more fair to all, but makes those "way below market" success stories a bit more far and few between.

So, now you may find yourself sitting across the table physically or typing on

your laptop in cyberspace going back and forth with an educated seller who not only needs funds in exchange... but that needs all the funds they can muster out of you.

This happened recently to me. A life long desire of mine is to have an early 60's Gibson Hummingbird. I had a Yamaha knock-off of one when I was a teenager. I have been listening to wise counsel that says the 1960-1964 era Gibson's was a very good time for Hummingbirds. It had a wider nut, really good tuners and a few other incidentals that just make it a great guitar for that explosion of creative music going on at the time. You have heard the Hummingbird on so many records from that era... it just rings true with that folk and classic rock vibe. Big voice and tone... and besides that it is killer looking.

A friend found me a simply gorgeous one that a person he knew was selling... but it was that scenario I mentioned above... the seller knew what he had and wanted what it was worth. There are times when I find a good guitar at a good price and have hopes of re-selling it for a profit and there are times when I decide that the guitar in question will be kept and played by me (even if I have to sell a guitar or two I was planning on keeping for myself to get it). It is that "pearl of great price" scenario. This particular 1963 Hummingbird had terrific sunburst color left (it wasn't faded), played great and sounded even better. It was a testament to the production level at that time with Gibson acoustics.

I counted the cost and decided to pay the asking price and even at that it was hard for the seller to let the guitar go. It was that special! I have to be honest with you though... when I sit down and strum that beautiful sounding and looking guitar, I don't regret buying it for a minute... sometimes you just have to pay top dollar.

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Bruce & Judy

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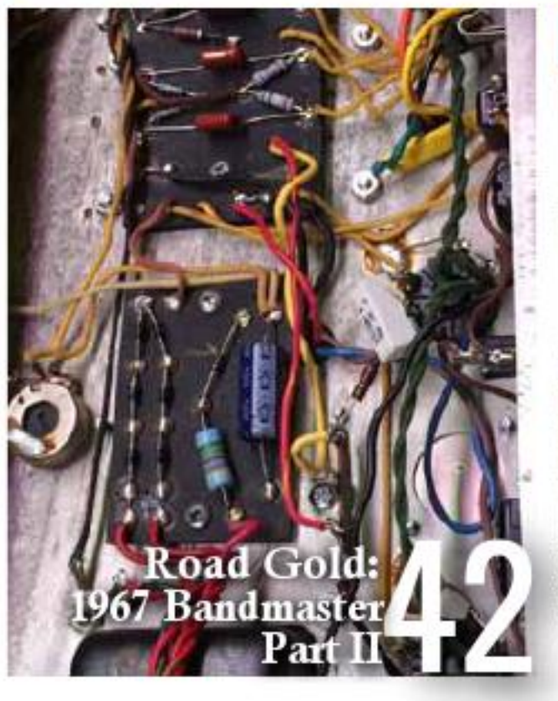

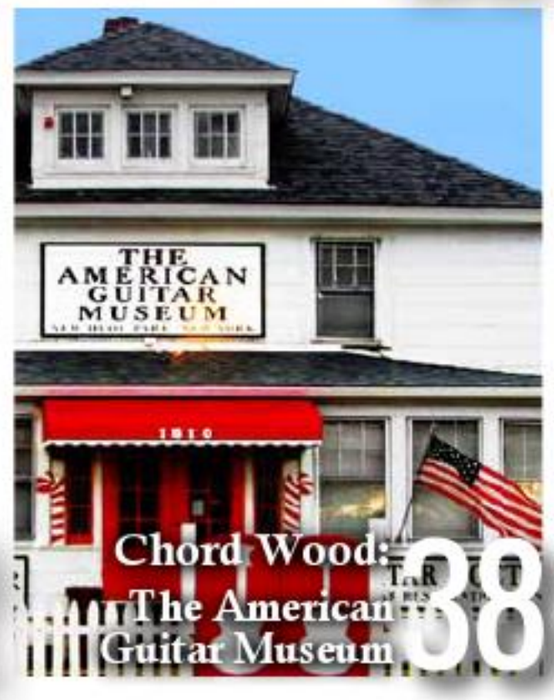

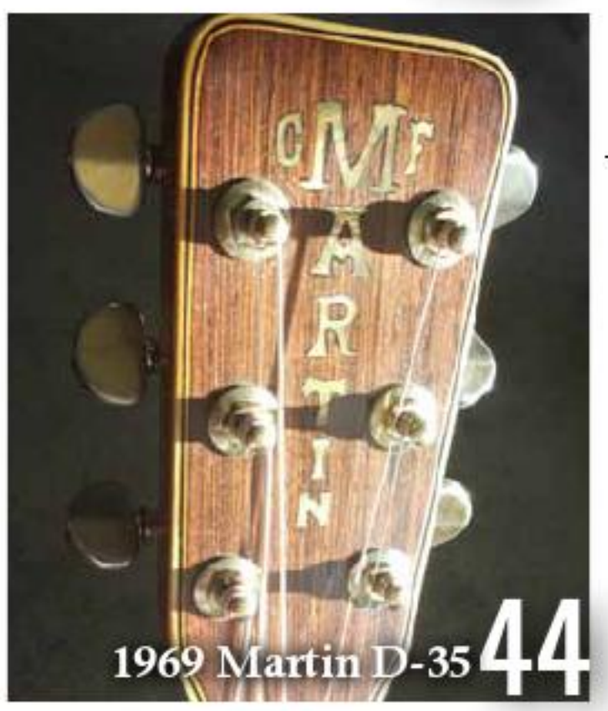

cover photo by Joe Riggio

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Nace M1-18R Black Tolex Amp Head & Speaker Cabinet

by Bruce Adolph

Jack Mao, one of our writers for Collectible Guitar was roaming through the rooms at the LA Amp Show recently and although he played a lot of good sounding amps in the demo rooms, there was one that caught his eye… er ear. He even called me from the show just to tell me about it. He then placed the boutique builder Art Nace on the phone so I could meet him and hear about his unique amps that he builds.

At the end of our conversation I asked Art to ship us the amp to review. When it arrived, I immediately took it to a friend's place to put it through its paces. This is what we found out.

The M1-18R head runs 18 clean watts. About 40 watts if you crank it up and distort it. What I am trying to say is that it can get loud if you need it to. I could play a small club and be comfortable with this amp on stage behind me. The "R" in the model number is for reverb. The control panel is simple… gain, master volume, treble, bass and the aforementioned reverb. For power tubes you have two EL84's, for your pre-amp you have a 12AX7 and for the phase splitter tube you have a 12AT7.

The overall tone of the Nace M1-18R design reminds me of a Vintage VOX AC 15. It definitely has vintage British tonal characteristics going for it meaning you can get that "Jangly" vibe if you want it however you also easily dial in a more "woody" tone reminiscent of early Fender amps. I'd sum it up as kind of a "best of both worlds - Vox meets Fender" design albeit with some modern twists. The Master Volume control allows for efficient control of the overall tone stack plus there is some tone stack flexibility unique to the Nace M1-18R. Overall the amp offers a surprising amount of headroom and a lot more tonal flexibility then the relatively straightforward design would imply it would have.

You get all this in a head that weighs in at just about 17 lbs. or so and the cabinet is lightweight too; a very portable proposition for a head and cabinet pairing. We liked how the open-back extension cabinet was tuned too… the G12 M 25 watt Greenback Celestion speaker makes the cabinet work well all by itself. In fact, even if I already had an amp head I would consider owning this cabinet on it's merits alone. But that won't be necessary, as the Nace M1-18R amp head has a lot of good tone to offer you as well.

We played a Gibson Les Paul with humbuckers and a G&L Tele loaded with P-90's.

The E.Q. is not just passive. It can boost and/or cut. There really isn't a bad setting on this amp. Anything you dial up will feel musical. What we found to be evident with both guitars we played through was that the Nace had a very smooth natural sounding overdrive… that was the kicker for us. The tone was a notch above what you might expect to hear. That is what won my ad guy Steve over and what won us over as well as we got a good taste of what this amp is capable of.

The bottom line is the Nace will give you a lot of rich tone for the money. And that my friend, is a good thing!

Price of the M1-18R Black Tolex Amp Head is $1,299.00

The extension cabinet runs $399.00

Nace backs up their work with a 10 year parts and labor warranty (that is putting your money where your mouth is).

www.naceamps.com

Email: art@naceamps.com

Check out some of the videos on their website. I particularly liked the ones by Griff Hamlin demoing the amps.

Specs:

- Push-Pull 18 watts peak clean, 40 plus watts peak dirty.
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- Pre-amp tube: 12AX7
- Phase Splitter tube: 12AT7
- Controls: gain, master volume, treble, bass, reverb
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QUIRKY VINTAGE

by Bob Cianci

Part IV, Communist Eastern Europe

Up to this point, we've looked at oddball vintage guitars from the USA, Japan and Southern and Western Europe. Now, we're going to examine what are perhaps the weirdest, quirkiest and least known electric guitars, not to mention some of the rarest and hardest to find; the guitars of Communist Eastern Europe.

First though, it should be mentioned that rock music was frowned upon in Communist countries for decades as being an example of Western decadence. Rock music albums could be purchased only on the black market, and some enterprising souls even managed to duplicate vinyl albums on used X-Ray film. Electric guitars were not high on the priority list of state run factories in the Kremlin or anywhere else in Communist Bloc countries, and yet, they were produced, often in relatively small numbers, and with the exception of certain Czech and East German guitars, few ever made it beyond the confines of the region. Eventually, the Soviet government began to encourage young people to play "Happy" rock music, and usually songs that glorified Communism. With that in mind, let's start with Mother Russia.

The bizarre and hideously shaped Tonika was the first electric guitar made in the USSR and it takes the booby prize for what was perhaps the worst electric guitar ever manufactured. This writer has always thought the various Tonika models looked like the state of Texas on acid. At the time this nightmare was dreamed up by some twisted design "genius" in the '60's, there were no Russian craftsmen who'd had any experience whatsoever making electric guitars. They may have seen photos of Gibson's and Fender's or other guitars made in Poland, East Germany or Czechoslovakia, but it's unlikely any Russian workers could have actually put their hands on guitars being made elsewhere. The only possibility would have been to visit other Communist countries to see how guitars were being made, and most likely that didn't happen, as Soviet travel restrictions were heavily enforced during those years. Doing so might have given Russian guitar makers an education as to how to make a quality instrument.

Tonika Guitars

The Tonika was a very heavy beast with a "baseball bat" neck and birch body, usually painted grey or sunburst, but also in black. They also featured cheap, inferior electronics, white, red, gold, or green pearloid pickguards, one volume, one tone, plus a four position pickup selector, a whammy bar, two screws holding on the bolt-on neck, and what was known as a DIN5 five pin jack that would only accept cables made in Russia. In other words, you couldn't use a standard quarter inch cable as we know it. They weren't available in Russia at the time. The guitars originally cost 180 rubles and were manufactured in four factories; Lunacharsky, Sverlovsk, Rostov and Orjonikidze. The guitars and basses were slightly modified as the years went on, but the shape remained basically the same; ugly as sin, but in a strangely funky and peculiar way. For some unknown reason, I was tempted to bid on a Tonika six-string that came up on Ebay last year, but have no idea why. I guess I felt sorry for it.

Other Russian guitar brands were Lvov, Ural, Solo, Roden and Formanta, but very little information is known about them, although pictures do appear now and then on various websites. Some enterprising Russian guitarists even built one-offs during this time period.

Perhaps the most well known Communist Bloc guitars went by brand names Jolana from Czechoslovakia, Musima from East Germany, Orfeus from Bulgaria and Defil from Poland.

Jolana began producing electric guitars in the 1950s and manufactured the Futurama line of electric solidbody guitars that were sold extensively in England and Western Europe. George Harrison owned a Strat-like Futurama III as a young man, and many English guitarists including Jimmy Page, played Futuramas because they were cheap and obtainable. The man behind Jolana was Josef Ruzicka, known by some collectors as the "Czech Leo Fender". The Jolana line was extensive and included six string solidbodies and hollowbodies, lap steels, 12 string electrics and basses. The guitars were made in Bohemia and North Moravia, and while some of the body shapes were rather tame copies of American designs, others bordered on bizarre, including the outrageous space age looking Big Beat, Hurricane, Tornado, Iris, Resonet, Grazioso and Star.

continued on page 12

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Again, hard facts are somewhat sketchy on these instruments, but information can be found online at www.jolana.info. It would help if you have knowledge of the Czech language, but the page can be converted into English, albeit with a bit lost in translation.

Musima guitars were made in East Germany, and given the inherent German traits of precision and quality, are generally considered to be much better than other Eastern Euro instruments. The guitars were available as solidbody and hollowbody, with conservative designs very reminiscent of Fender and Gibson. Indeed, the instruments look attractive and inviting, often sporting bright finishes. Other lesser known East German manufacturers were Marma, Meinel and Migma, but Musima dominated that market and were likewise imported to West European countries.

According to the website, www.cheesyguitars.com, Orfeus instruments were inferior in quality, but made up for it in the coolness factor, featuring rocket shaped instruments that copied the EKO Rokes model. Another was the wacky Skurill model, painted orange with a crudely applied black stripe sprayed around the outline of the body, plus a whammy bar assembly reminiscent of the Fender Jazzmaster or Jaguar. It's so weird I would love to own one.

Defil guitars from Poland were made in an accordion factory known as Bydgoska Fabryka Akordeono. Defil's are generally considered of higher quality than their Soviet counterparts, and featured body shapes and designs similar to other Eastern Euro models, with the exception of the Kosmos model, which is a near direct copy of the legendary Gibson Moderne. Eastern European heavy metal bands supposedly embraced the Kosmos and it's easy to see why. There was a Defil model called the Aster, which is a Les Paul copy, and yet another called the Samba that directly copied Hagstrom guitar models. Other Defil models were known as the Cha-Cha, Careoca, Jowita and Melodea. Defil was reportedly still in business making acoustic instruments as late as 1997.

Finally, Moni guitars were made in Hungary and Hora guitars hailed from Romania. Very little is known about them, but some of the parts and electronics appear to have been outsourced from Japan, and the guitars themselves have been described as pitifully low grade in every possible way. Examples are exceedingly rare. Collectors commonly refer to guitars like this as (I'm sure you've already you guessed) "wall-hangers."

If you are thinking of investigating or collecting any of these Eastern Euro treasures, you can learn more by visiting the abovementioned websites and others listed below. You'll have the satisfaction of owning an instrument unlike anything else your friends or musical colleagues may possess, and certainly nothing usually seen on an average bar or club gig.

Finally, we must bring attention to a Belgian gentleman who goes by the name of Lord Bizarre, who owns and operates a museum dedicated to the preservation of weird and rare oddball guitars. His website is www.lordbizarre.com. You'll be amazed at his collection.

Visit these other websites for more information on quirky Eastern European guitars:

www.GuitarAge.nl

www.FetishGuitars.com

www.SovietGuitars.com

www.Vintaxe.com

Bob Cianci is a lifelong musician, music journalist, and author of the book, Great Rock Drummers of The Sixties, and has written extensively for many guitar and drum publications, newspapers, websites, and fanzines. He is a working guitarist and drummer in three bands in New Jersey. His guitar collection numbers over twenty-five pieces at the moment, and is constantly evolving.

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THE ONE THAT DIDN'T GET AWAY

by Rick King

The Micro-Frets Orbiter

As I mentioned in one of my previous tales, my first obsession with vintage guitars was that of the Danelectro variety. In the early 80's I worked for my father in catalog and mail order sales for Tacoma Marine Supply. During those days, our toll-free 800 number at work became a valuable tool for guitar hunting. Very much like people now spending their entire day on Facebook, at their employer's expense, I would use the 800 number to call all over the United States asking one simple question, "Do you have any Danelectro or fiberglass National guitars for sale?" I became intrigued by Res-O-Glass guitars made by the Valco Company around this time. The toll free line also worked out for me on another level. When a nationwide dealer got a Danelectro Long Horn or a National Glenwood in stock, I would often be the first person they would call. Back then there was no unlimited calling like on today's cell phone plans. An 800 number could cost companies between $8-10,000 per month but it was free for the dealers to call me. Often dealers would call and ask me if I was interested in another weird guitar that wasn't a Danelectro or a National. So my tastes ventured into Italian, German, or other "unique" American-made guitars.

I met my now close friend Jesse Quitsland in the summer of 1987. He and his family were vacationing at their property on Bainbridge Island from Washington D.C., where they lived. Jesse had seen an ad I had placed in a local rock magazine. I was selling some wacky guitars. He drove down to Tacoma with his family and he purchased a Supro Coronado. Soon after, Jesse became a guitar technician for many touring bands. As they would pass through the area he would stop by for a visit. In the summer of 1991 Jesse performed solo at the International Pop Underground in Olympia WA. I will never forget his performance, equipped with a small tube amplifier, a boom box, and a Micro-Frets guitar equipped with a FM transceiver. He played his guitar through an FM radio on stage! The crowd and I loved it! I did not have any Micro-Fret guitars in my collection at that time, but I knew I just had to have one of those models you could play through the radio. I pictured myself in the back seat of a car playing the guitar through the car radio. For the next few years I was on the lookout for a magical Micro-Frets guitar. I searched for over 10 years at every guitar show I went to, but no luck. I had basically given up looking.

August and September are the best months to visit the Pacific Northwest. When my family would take off for our annual trip to Hawaii in late August, most people were dumb-founded why I would leave such beautiful weather here. I looked at it as the perfect time to go, right before the new school year started for our daughter. Our annual trip to Maui became the highlight of our year. After over 10 years of Maui vacations, my wife Sheila discovered a cute little house for rent on the North Shore of Oahu. Vacations are supposed to be time away from work, but I know I am

photos by Joe Riggio

not the only dealer who searches for guitars while on vacation.

I usually limit it to one day. One day I ventured into Honolulu and stumbled across a shop called Good Guys Music and Sound, owned by Clay and Brian. Two nice guys that are very fair and very easy to deal with. As I walked into their shop, right above the cash register, hanging in plain sight was a Micro-Frets Orbiter. It still had its antenna! Often this important piece is missing. I asked to see it and couldn't hide my excitement. I held it my hands and I couldn't believe it… there was my "Holy Grail". I walked around the store with it and realized that it had no price tag. In my mind, I was willing to pay anything, so I reluctantly asked the price. To my surprise, they said they only wanted $600.00 for it. This was in 2004 when most guitar prices were astronomical! The guitar did not come with a case. It is too wide and too long for most cases. They asked me if I wanted it shipped back to the states, but I could not let it out of my sight. One trip to Ace Hardware and a cheap flat head screw driver allowed me to take the neck off the guitar. I put it in a bag and carried it home on the plane safely back to Tacoma.

The lesson- don't give up… keep looking.

Rick King is the owner of Guitar Maniacs in Tacoma Washington. He lives in Gig Harbor with his wife Sheila, two dogs and a cat. Contact Rick: rickking58@gmail.com

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ALL ABOUT AMPS

with Skip Simmons

Making Old Amps Reliable

Q: Hello Skip, I am thinking about getting my first vintage amp, and I know of a couple of Fender Twin Reverbs that are available locally for a very reasonable price, but they both look pretty beat-up. Can an old amp that has been abused be made reliable again or should I look for a "mint" example?

A: Yes, an older high-quality amp like a Twin from the seventies can certainly be made to work like new. Parts are readily available, but servicing is the key. Let's take a look at a couple of silver-face (seventies) Twins that have come across the bench.

The first amp was brought in by its original owner, who stated that he had been gigging with it in country bands 150-200 times per year since 1976. Much of the Tolex was gone, the control panel had been smashed in several times, and the amp looked beat to death. The owner said that he had replaced the tubes several times, but had never needed to have the amp repaired. He finally brought it to me because it had been "getting noisy and cutting in and out sometimes."

I opened the amp up. It had never seen a soldering iron… every part was original. The 6L6 screen-grid resistors looked and tested great with no sign of overheating and every one of the blue Mallory "drop" coupling caps tested great. After a good basic servicing and new filter caps, the amp sounded great and was ready for another thirty years of honky tonkin'.

The next silverface Twin came in after a couple of years of hard touring in an indie rock band. It had broken down several times and had been serviced by a variety of local techs while on the road. Opening this amp up told a different story than the first Twin. Although there had been loads of capacitors and resistors replaced, there was a distinct lack of experienced servicing.

On many Fenders, some of the main ground wires are soldered to ring terminals that are secured to the chassis by one of the power transformer mounting bolts. On this Twin, one of the bolts (all of them, actually) had become so loose that the ground connection was intermittent at best… causing all kinds of problems. In addition, the filter caps had been replaced very recently but the soldering was not done well and one of the capacitor leads had already broken loose from the part board.

This amp took some time. I had to carefully look over all the previous repair work and ended up re-doing most of it. After a thorough servicing, the amp was ready to go back on the road with good solid tone and reliability.

The first Twin illustrates just how much use and abuse a well-designed tube amp of that era can withstand and still operate. The second Twin shows that new components are no substitute for good servicing and that when new components are needed, good soldering technique is a must.

As far as cost goes, at my shop it would be reasonable. Labor on most of the amps I do is in the $100-250 range. I did charge a guy with a Bassman head $300 in labor once, but the amp had gone through Katrina and was buried in mud for a month! It is currently making music in New Orleans once again.

Skip Simmons is a nationally known vintage amp repairman.

He can be reached at SkipSimmonsAmps.com

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STATE OF THE UNION

by David Belzer

The Refin Mystique, Part 2

Last issue I wrote about refinished vintage guitars and how modifications affect the value, but not the sound of the guitar. I added pictures of three refinished guitars and asked you if you could tell they were refinished. Needless to say, with the value of these guitars being what they are, there's no shortage of unscrupulous people out there in the world that will try to sell you a refin as an all-original piece at an all-original price. So sharpen up your spidey senses and really check out a guitar before you buy.

There are a number of things that will tell you if a guitar has been refinished. "Years of experience" is the best teacher, but it helps to just heighten your powers of observation. Really look at the guitar. Check out the finish. Does the wear on the neck match the wear on the body? Is the body worn, and the neck smooth and shiny? Look at the binding. Is it yellowed, or is it too yellow with layers of lacquer? Did you know Gibson always scrapes the lacquer off the binding with an x-acto knife? This results in a slight difference in the height of the finish between the body and the binding that can be felt by rubbing your finger over it. If it's smooth where they meet, you might have a problem.

Then there is the logo. Gibson and Fender both changed the look and location of their logos over time. Identifying the logo that's right for the year is another way of knowing if it's right on the guitar. A refinished Fender guitar neck will usually have lacquer sprayed over the original logo. This is a pretty big giveaway that the finish is not original. If it's an old pre 68' Fender, you can feel the logo when you run your finger over it. You should be able to, because Fender finished the headstock and then added the logo.

Your sense of smell can help you too. There is a certain smell of aged wood in an old acoustic guitar (for you vintage folks, it reminds me of the old #2 pencils in grade school). A guitar that might look perfect on the outside could tell you an entirely different story on the inside. Look under the pickguard. You can actually smell when there is fresh paint in the cavity. To me it smells sweet, almost like cotton candy. There are certain visual giveaways in regard to paint as well. In the old days, Fender always painted the guitars and then drilled all the screw holes in the body. If the guitar you are looking at has paint in the screw holes then you might have a problem.

Guitars have serial numbers and date codes and a number of other ways to date a guitar. Unfortunately, these are also things that can be faked. Fenders have neck plates with serial numbers on them that can be removed and changed with a simple Philips screwdriver. So you can see how educating yourself on some refin basics can be very helpful.

When you open the body up, look closely at the wiring and solder joints. Are the wires the original old style wires? Do the solder joints look appropriate for their age or are they new and shinny? You can usually spot if any electronics have been changed or re-soldered.

If it's a guitar such as a Fender that is easily taken apart, is the body even original? Do the all the contours of the body match up to the period of time when the guitar was supposedly made? Fender body contours changed through the years. 50's Fender Stratocasters, especially 57-59' have very deep back contours that get shallower during the 60's. An experienced eye can tell the era of a Strat body just by the back contour. Which brings to mind the neck shape. Fender and Gibson neck shapes changed a lot from the early 50's to the late 60's. Is the neck shape and size correct for the year of the guitar? Most dealers and many players I know, at least the one's that have handled a lot of vintage guitars, can usually guess the year or close to it just by putting their hand on the back of the neck. Years ago we made a game out of that. A 54' Fender neck feels a lot different than a 57', a 58' or a 59' and so on. In the mid 60's Gibson changed the width of the nut to an obviously narrower width than previous years.

As you can see, taking the time to educate yourself and raise your awareness to the details will benefit you greatly in the long run. Obviously there is nothing like having years of hands on experience but not everyone has that kind of time or the resources to do that. These

bad non-factory solder job

clean factory solder

clean Fender solder joints

days, whether in print or on the Internet one can find some good info. So take advantage of all of those resources and always, always ask questions. There are times when sellers are not completely upfront and do not openly state the issues an instrument has. I can't tell you how many times (after being told how straight something is) I've asked someone, "Is it refretted?" "Oh yeah it's refretted". Or, "Has the neck been over sprayed?" "Oh, yeah the neck has been over sprayed." If you don't ask, some will not tell.

If you are looking at a guitar you really want and you're not sure, ask a trustworthy, knowledgeable source and get help to determine if a vintage guitar is all original. Better to ask now than to be the person that finds out later that their treasure is not all it was presented to be.

David Belzer is one of the top vintage guitar authorities in the world, with over 30 years of experience in vintage. His knowledge of vintage guitars is only exceeded by his passion for playing them.

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Joe Donahue JMD1 Electric Guitar

by Jack Mao

Like a lot of amateur- turned professional guitar builders Huntington Beach, CA based luthier Joe Donahue started out building guitars for friends and family for around five years and reached a point this year where he felt ready to offer guitars for sale professionally to the public. His first commercially available model is the Gibson Les Paul Junior inspired JMD1 shown here and will be available for sale in limited quantities though out 2015.

As most guitar collectors and enthusiasts know, The Gibson Les Paul Jr. was first introduced in 1954 as an affordable, entry-level Les Paul. The original goal for the Les Paul Jr. was to have a high-quality guitar that was still affordable. This was achieved by stripping the Gibson Les Paul down to the basics: one pickup, one volume knob and tone knob. Like most guitars made doing the golden age of the Kalamazoo Gibson factory, the quality of even the entry Gibson guitars have stood the test of time and far exceeded the original design specification in professional use (not to mention collectability). Joe Donahue's goal for the JMD 1 is to recreate as many of these design specifications as possible in a high quality, customizable, yet affordable guitar suitable for professional use.

I've always wanted a "real" Les Paul Junior - there's something about the elegant simplicity of the design that just works. Problem is, clean examples of the 50's vintage Les Paul Junior's on the open market currently cost usually upward of $4000. I've never been that impressed with the down market "clones", so needless to say when I innocently picked up Joe Donahue's JMD1 Les Paul Junior copy at Larry Briggs's So-Cal World Guitar Show last summer, I did a serious double take. Frankly I was shocked. This guitar had the "real deal" feel to it the minute I picked it up. The weight felt right, the sound was there and in general everything about the guitar just felt good. I've played over the years a lot of Les Paul Junior clones, not to mention a lot of vintage Les Paul Juniors. This JMD 1 guitar really did feel like a latter-day recreation of a "real" vintage Les Paul Junior. Bottom line, side by side and pound for pound, the JMD1 really is for all intents and purposes as close to a real vintage Les Paul Junior as I've ever played.

Joe Donahue sums up his design philosophy, "As a guitarist, I spend many enjoyable hours creating music. Like you, I get to know my guitar - its sound, touch and feel - I strive to build instruments that become part of the player. I've always built a lot of my own gear, i.e. pedals, amps, guitars. I studied under and continue to learn from master arch-top builder Jim Elsberry. I started out building surfboards when I was younger and my interests just kept evolving from there. The last few years I've kept it to guitars, as that is where my passion lies".

Joe continues, "My approach to building guitars is about fit, feel and finish. But the sound has to be there too; the better the fit of all your components the better the sound. The simplicity of the junior is what appeals to me as a player. It is just you, and a one pickup guitar. My JMT 1 is based off of a 1954 Junior. I believe the better the fit of all your components, the better the overall sound. I use CTS pots and Sozo caps in most my builds. I'm a believer in the least in your signal path the better... but use the best parts wherever possible".

The JMD 1 guitar we tested is made from a select solid mahogany body and features period correct details throughout. It has a rosewood fretboard (other woods are available as this is a custom build), pearled fret markers, nitrocellulose finish (other finishes are available) and features Rob Conley custom designed pick-ups, hand wound to your specification (custom finishes, neck profiles and electronics are available).

The shocking part is the pricing on the JMD 1 starts at just $1499. You have a variety of build and finish options available so that may increase your price.

To sum it up; there are good deals, great deals and then there is legal theft… which is the category I'd put this guitar in. Yes, it's that good a guitar for the money! My advice would be to get a JMD 1 before the price goes up. Contact Joe Donahue Guitars (714) 596-5344 Email: jdonahueguitars@gmail.com www.jdonahueguitars.com

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David Petillo: Master Luthier and Marquetry Artist

by Bob Cianci

Route 35 in Ocean County, New Jersey, is one of those seemingly endless "Miracle Mile" thoroughfares that criss-cross the Garden State. Motorists pass fast food and pizza joints, restaurants, bars, cookie cutter strip malls, bland office parks and medical buildings, light industry and the occasional gentleman's club. As one gets closer to the ocean, marinas, boat yards and businesses catering to life at the Jersey Shore suddenly appear. Situated on an easy-to-miss side street off Route 35 in Ocean Township is a sprawling ranch house, the home of Petillo Masterpiece Guitars, now run by thirty-four year old David Petillo, who inherited his skills and work ethic from his late father, legendary luthier, scientist, engineer and inventor, Phil Petillo, who passed away suddenly and unexpectedly in August 2010.

Phil's unfortunate demise at age sixty-four thrust the responsibility for maintaining the family's high quality of repair and guitar building on David, who apprenticed with his father for well over twenty years. Phil in turn, studied guitar building and repair with John D'Angelico, his nephew Jimmy DiSario, and Jim D'Aquisto, D'Angelico's longtime apprentice.

The Petillo Wave headstock overlay featuring the famous Asbury Park Boardwalk in New Jersey. This model is a rockabilly/jazz f-hole guitar. The body shape was designed for jazz legends Tal Farlow and Chuck Wayne, for whom my father Dr. Phil Petillo built several new instruments. If you look carefully you can see the small starfish in the sand, thin blades of grass, three ebony seagulls flying in the sky, dark line shadowing on the boardwalk planks to separate them, engraved swirl patterns in the crest of the wave foam, pear wood dyed lime green for the small wave shadows, and the ebony binding around the perimeter of the headstock. Across the sea are swirly type ledger lines with Bruce Springsteen's Fourth of July, Asbury Park (Sandy) song floating and bending to the ocean currents (this was done as a tribute to the hurricane Sandy victims). The paua abalone design was engineered using a new technique (patent pending) of manipulating the sea shell with red - or any color pigments for that matter - in the wave to bring out an abstract perspective.

David's shop is cramped, the workbench is cluttered, there are power tools lining the walls and back of the room, and there are guitar cases and guitars everywhere you look. Across from the workbench is a '60's era Gibson Melody Maker, its headstock broken clean off. A beat-up white Stratocaster leans against a cabinet and has been there for what seems like years. There are two ancient dust-laden Harmony archtops in the bathroom. The waiting area is similarly loaded with guitars, all in for repair, some shipped in from places far from New Jersey. Framed articles about Phil and David cover the walls.

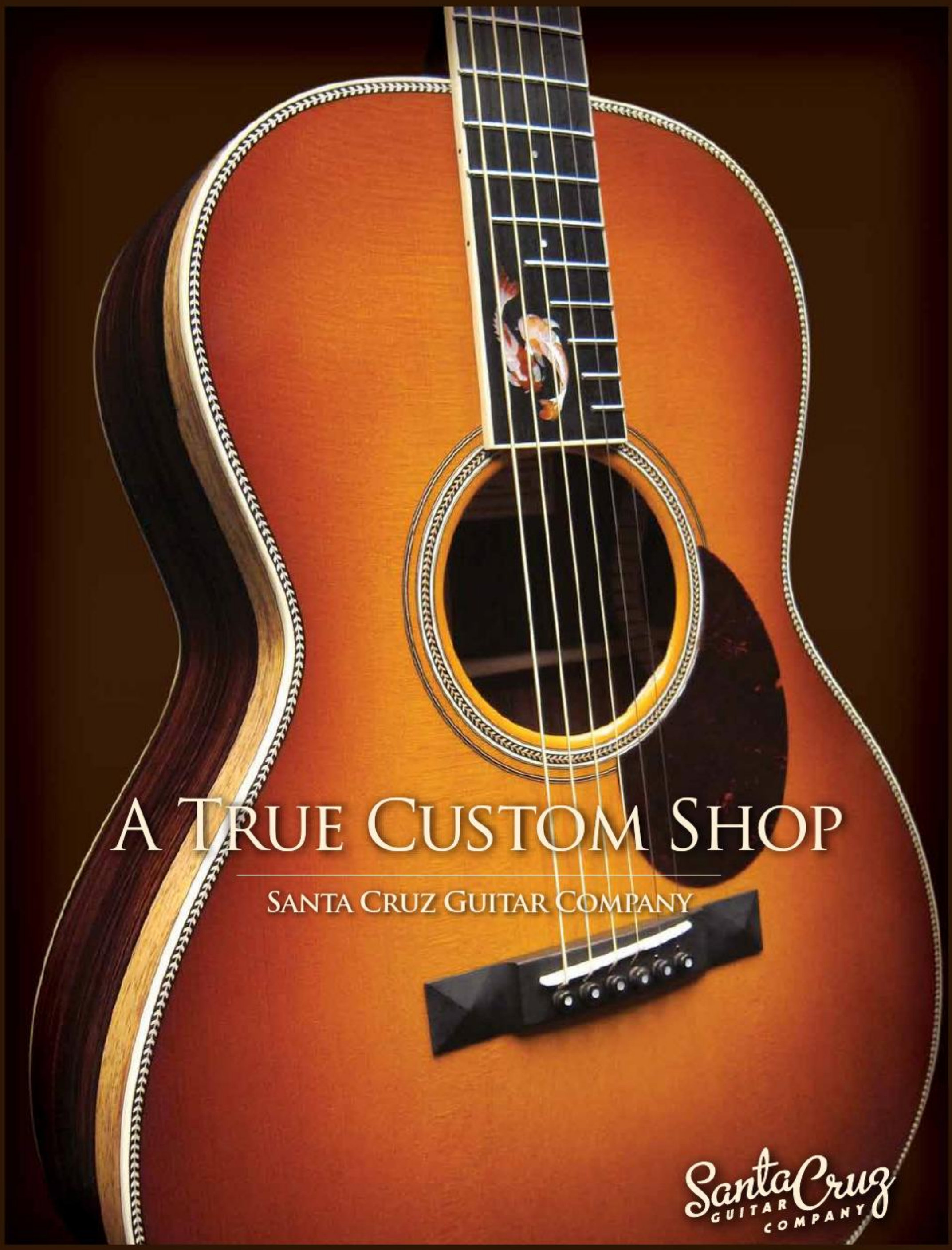
"At age 5, I watched my father work. I'd observe how he made things and how thorough he was with everything. Dad did repairs for people like Tal Farlow, Johnny Cash, Chuck Wayne, and Keith Richards, but he was best known for all the work he did for Bruce Springsteen. Imagine being a kid and hearing guys like that playing music below you."

It was through Phil that David learned marquetry, the art of applying pieces of various types of veneer to an object to form decorative patterns, designs, or pictures. Today, David is recognized as one of the world's leading masters of marquetry, and was spotlighted several years ago in Premier Guitar magazine for his talent in this area. Always a doodler, David got into trouble at Catholic school for drawing in his books, but Phil recognized his artistic ability.

"He had to come to school for a parent-teacher conference and we worked out a deal where I wrote a special term paper project so I could advance to the next grade.

"Dad encouraged me to draw things that interested me, like cartoon characters and superheroes, and turn those drawings into marquetry. I learned to do color separations, recognize the textures and differences in color and materials, and then, using an X-Acto knife, I would piece together what I had drawn, using mother of pearl, abalone and ivory. Using this method, I was able to learn and master the art of marquetry, and began taking customer orders at fifteen on guitars my dad built.

continued on page 34



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COLLECTING OUTLAW GUITARS

one man's story

by Ira Uhrig

I suppose I inherited the "collecting gene" from my grandfather, who collected outboard motors, antique firearms, swords, Edison phonographs, and a whole lot more. As for me, I never sought to be a guitar collector... it just sort of happened. But as all collectors know, once you get started collecting, it is hard to stop. The good thing about guitar collecting is that you can tell your loved ones that it is much cheaper than owning a boat, far less time-consuming and you are usually home on weekends.

Collectible guitars come in all price ranges. I have as great a fondness for 1960's Yamaha acoustics as I do vintage Martins and I seek out certain Teisco del Rey electrics just as avidly as vintage Fenders.

For me, sometimes "the thrill of the hunt" can be just as enjoyable as finally finding that special instrument. In many ways, the pursuit of these instruments was even more enjoyable back in those "primitive" days before the Internet and eBay, when a guitar sleuth had to follow-up on rumors, send letters and make numerous telephone calls on land lines.

Nearly 20 years ago, without benefit of the Internet or eBay, I acquired three of the most notable guitars in my collection. Here is a little bit about how that came to be...

I have been a fan of Waylon Jenning's music since I first heard him and Willie Nelson sing their legendary duets in the mid 1970's. I gained added respect for Waylon when I learned that he had played bass for Buddy Holly on Buddy's final tour and that Waylon had given-up his seat on the ill-fated plane to J.P. Richardson, "the Big Bopper". Perhaps as a tribute to Buddy Holly's acoustic guitar with a leather cover, Waylon played a leather covered Telecaster. The tooled-leather cover on that iconic Tele was stunning and I took careful note of it. Before long, I noticed that he had not one, but several very similar guitars... each one slightly different, though to a casual observer they might appear identical.

Waylon's #1 leather-covered guitar was a 1953 Telecaster (often mistakenly referred to as a 1963) and was a gift from his band, "the Waylors". The leather tooling was done by Howard Turner, a janitor at Wild Bill's Saloon in Phoenix, AZ. After arriving in Nashville, Waylon acquired some other guitars and had covers made for them by Terry Lankford of Franklin, TN. One of those was a Fender Broadcaster, one was a '53 Tele, and another, a Tele made circa '67. Again... the casual observer might not notice the differences in the leather tooling but they are there to see if you know what you are looking for.

In the mid 1980's I decided I would make a leather cover for my '68 Tele. I copied the pattern after Waylon's #1 guitar. Then I spent one-year studying

leather carving and honing my skills, but I never got around to making my guitar cover.

Through the years I saw Waylon perform many times. The last show I saw him do was on March 19, 1997 at the Backstage in Ballard, Washington. It was a miserable, cold, rainy Seattle day and though I am not generally an autograph seeker, I stood outside Waylon's bus for about 7 hours, hoping that I might get an autograph on a 1/2 size Tele for my kids. I succeeded, by the way, as Waylon stopped to speak with me just as he was exiting his bus to go in to do the show.

As Waylon walked away from me, a voice in the back of my head (let's just assume it was the voice of God) told me that I would one day own the guitar that Waylon was playing that night. Of course, that was an insane thought. And I knew very well what guitar Waylon would be playing that night... it would be the Fender Custom Shop Tele that Michael Stevens made for him in 1990... an exact copy of his original #1 1953 Tele. Since the day he received it from the Fender Custom Shop, it had been Waylon's primary stage guitar and I was very familiar with it. And when the night was over, I couldn't help but notice that Waylon did not give me his guitar, nor had he given it to me when I spoke to him before the show.

That tour was scheduled to end in June, 1997 but because of some problem's with Waylon's health, it ended early and it became his last "regular" tour. He decided to retire from active touring and sell much of his equipment with the assistance of a gentleman named Dave Kyle. In December 1997 an ad appeared in Vintage Guitar Magazine listing much of Waylon's gear for sale, everything from amps to speakers to guitars.

One of the guitars for sale was the one that I refer to as Waylon's #2 Tele.It was a '53 he used for years as a backup guitar. But the one that caught my eye was the one that was described as an "Exact Replica" of Waylon's guitar made by Michael Stevens. I knew that to be his primary stage guitar

since 1990... the one I saw him play so many times. The one the "voice in my head" had told me I would own someday. Between the #2 '53 and the Michael Stevens Custom Shop guitar there was no debating which one I wanted. And somehow I was able to put the funds together and before you know it, the Michael Stevens Custom Shop guitar arrived at my door, shipped directly to me in an enormous "Waylon" flight case.

Here's what I can tell you about this guitar: When the Fender Custom Shop was in its infancy, Michael Stevens, one of the founders of the Custom Shop, met with Waylon and carefully measured and evaluated his leather-covered Teles and set about to make a near carbon-copy of Waylon's #1 guitar, which was his favorite. Stevens personally crafted this guitar by hand and he arranged to have John Munger, a Texas bootmaker, do the leatherwork. The guitar is dated 8/22/90. When Waylon received this guitar, he pretty much retired his #1 guitar from use on the road. Shortly thereafter he gave his leather-covered Broadcaster to guitarist Reggie Young, as Waylon found it to be far too heavy. So the Michael Stevens handcrafted Tele became the 5th of Waylon's five leather-covered Teles, and as I said, from the time he received it in 1990 until I acquired it, it is the guitar Waylon most frequently used live on stage. It has EMG active pickups, which Waylon preferred and also had in his #1 guitar, having replaced the stock 1953 pickups and given them away.

Jerry "Jigger" Bridges, one of Waylon's long time band members, told me

that Waylon always liked to keep his action exceptionally low, and this guitar is proof of that. Though I keep it strung with D'Addario 9-42's, just as Waylon did, the strings feel more like 8's. And the action is so low that it is rather difficult to get a good grip on the string to do a deep string bend... but if you listen carefully to Waylon's playing and try to copy it yourself, you'll find that an extremely low action facilitates this playing style perfectly. Some of his solos in songs like "I've Always Been Crazy" and "Lonesome, On'ry, and Mean" has a characteristic very similar to slap bass playing. I have heard many try to copy Waylon's playing style, but have never heard anyone successfully replicate it.

Believe me, money was tight at the time I bought this magnificent guitar, partly because just a few months earlier I had acquired a late-1970's D-45 Martin that had once belonged to both Johnny Cash and Marty Stuart (not Cash's legendary pre-war D-45...Marty still has that one). Cash had traded this guitar to Marty who sold it to George Gruhn, and a few years later it ended-up with me. Coincidentally, Waylon and Johnny Cash shared an apartment in their early days in Nashville, which represented a moment in time when the rockabilly roots of Cash mixed with the rock & roll influence of Buddy Holly through Waylon at the time when each of these giants was merging on the music scene.

1970's Martin D-45

1981 Hascal Haile

In January 2001, I bought still another of Waylon's guitars, a 1981 abalone-bound dreadnought cutaway made by Hascal Haile of Tompkinsville, Tennessee. Waylon featured this guitar in his videos "America" and "Whatever Gets You Through The Night" and also on the cover of the album Right for the Time. "Jigger" Bridges told me that it was the one that Waylon often used for songwriting. I also acquired a pair of Waylon's cowboy boots (which I happened to be wearing on the day he died), a black cowboy hat, a black leather vest, and a custom belt buckle.

I believe all these guitars deserve to be played. I gig with Waylon's guitars occasionally, especially the Tele. I don't know it's value (in 2009 Keith Urban paid $98,500 at Christie's Auction for Waylon's Broadcaster), but I have friends who own and play multi-million dollar violins, so I think it's fine to play a good old Tele. I have an original finish '53 Tele that I play from time to time as well, plus two '55 Strats and a '38 D-28, and they all get played. I most frequently play the Cash D-45 at solo Gospel gigs. Naturally, I keep all my valuable instruments in a secure location, not at my residence, so I know they are safe and I visit them frequently. Actually, they spend most of their time in the hands of a local eccentric country performer dubbed Johnny Waco.

As far as Waylon's other Telecasters, they are all in good hands. As men-

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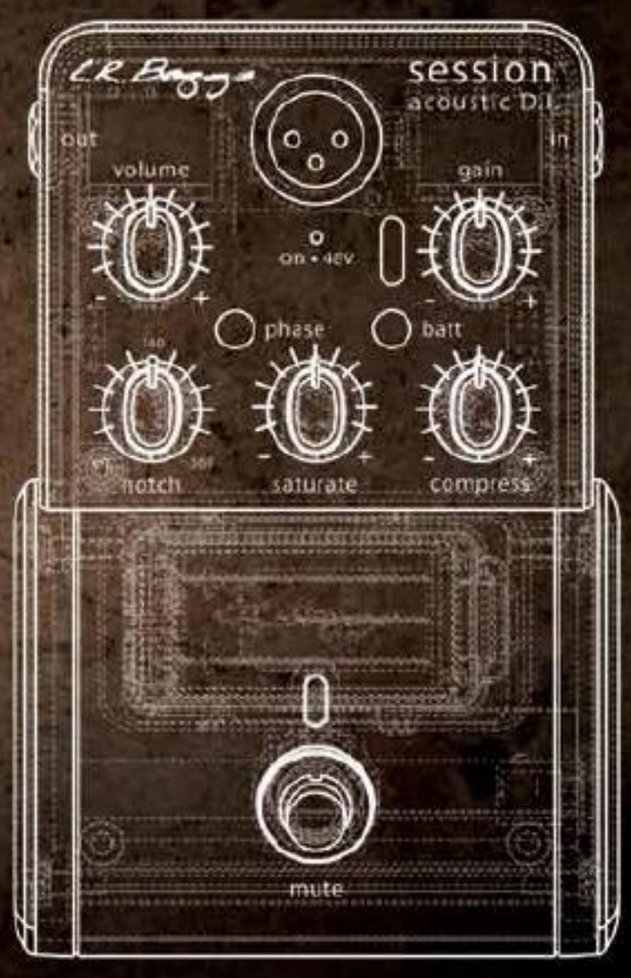

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tioned, the Broadcaster is now owned and played by Keith Urban (it was in the Nashville flood a few years ago, but leather master Terry Lankford and his son, Austin, deserve recognition for saving it from permanent damage). Waylon's other '53 back-up Tele is currently owned by guitar dealer/collector Jay Rosen, having changed-ownership a few times since Dave Kyle sold it for Waylon. The '67 has been seen in the hands of Keith Richards, whom I am told now owns it. Then, of course, there is Waylon's original... his "# 1". His family still has that guitar and I hope they always will.

Terry Lankford, by the way, made several other leather-covered guitars through the years that were used by Waylon's production company as promotional items and give-aways. A couple of these, I believe, also ended up in the collections of The Hard Rock Cafe. About the time that Waylon moved to Arizona in late 2000, Lankford also put a cover on one or two of the stock '53 Teles' that Waylon had owned for years that did not have covers. Efforts had been made to sell them previously, but no one stepped forward to purchase them and it was deemed that they would naturally be more "saleable" as Waylon's guitars if it they had leather covers added. I believe Waylon's family still owns one of these more recently covered guitars. And certainly, if anyone could be considered to have been Waylon's "official" leather craftsmen, it is Terry Lankford, who did leather work for Waylon beginning in 1972.

These days there are several people who are making copies of Waylon's guitars, ranging in quality from very poor to quite excellent. In 2002, I had Lankford make a leather cover for one of my other Teles and it has the distinction of being the first one that he made after Waylon's death. The guitar is special to me for that reason and also because the guitar was dated by Fender the very day my son, whose name is Waylon, was born. Cody Hixon, another notable leather craftsman, also made me an extraordinary leather cover for a Tele I own, but I had him reproduce the pattern in brown tones, not black and white

Ira with his "Trigger Jr."

like Waylon's, as I wanted it to be a tribute, not a copy.

And if you ever visit the Broken Spoke in Austin, Texas, the World's Greatest Honky Tonk, you will see a display of a copy of Waylon's guitar and also a copy of Willie Nelson's famous guitar "Trigger". I loaned these to Mr. James White, the owner of the Broken Spoke, in 2009. If you look closely at the photos in that display you will also see me with honky-tonk singer James Hand, the Broken Spoke's owner James White and even Texas musician, author, and legend Kinky Friedman.

Speaking of Willie Nelson, his guitar "Trigger" is another legendary and remarkable instrument that I have admired for years (the definitive article about this guitar was written by Michael Hall in "Texas Monthly" back in December 2012, you can find it online). Willie's guitar is one of only 262 1969 Martin N-20's ever built. I am fortunate to own a few '69 N-20's myself, along with a few more of its mahogany counterpart, the '69 N-10 (which are, to my ear, a bit better-sounding acoustically). I have previously owned two 1968 N-20's, one of which was the original prototype. But of all my N-20's, my favorite by far is the one that I acquired in March 2000 from a performer named Gerald Collier. Having almost identical serial numbers, I have been advised that this guitar was made on the same day as "Trigger"... truly, they are siblings (though I call mine "Trigger, Jr."). This is my main performance guitar and I am seldom without it.

The true wonder of both my guitar and "Trigger" is the Baldwin "Prismatone" pickup. I sought after that elusive "Willie Nelson guitar tone" in every way I could think of. But then I learned that if your nylon-string guitar is equipped with a rare "Prismatone" pickup, plug it into a Baldwin amp, strum an "E" chord and you get "instant Willie Nelson guitar tone". Getting Willie Nelson's guitar chops will take you years of practice, however. I have a number of guitars with "Prismatone" pickups (and if anyone has any "Prismatone" pickups you don't need... I'll be happy to buy them from you) but my favorite by far is the one on my '69 N-20, just because of the connection with Willie Nelson.

My guitar even looks very much like "Trigger", as Gerald Collier had played at Willie's 4th of July Picnic in about 1999 and while he was there he had the guitar autographed by many of the other performers who were playing there... many of them the same legendary people who had signed Willie's guitar. Appropriately, Waylon was the first person to sign it. And I am still grateful to Gerald for selling me this fine instrument.

As far as I am concerned, I am not so much the owner of these "celebrity" instruments as I am their custodian, and I feel truly blessed by God to be able to serve in that role. One of these days, I will probably pass them along to someone else, but I have taken great pleasure from being able to play them and to share them with others. I formerly owned a music store and kept the Waylon and Johnny Cash guitars on public display for over 10 years. People would sometimes travel hundreds of miles to see them or be photographed with them.

If you were to ask me if there is any other "celebrity" instrument that I would like to own, I don't think I could think of any that would be as important to me as these, though I would certainly like to someday own the fiddle that Vassar Clements used to play, but this is "Collectible Guitar" magazine, and I suppose that's a story for "Collectible Fiddle" magazine. ◇

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The Beginning of a Legend

by Norman Harris

In 1966 a young Steve Vaughan (he was not yet known as Stevie Ray Vaughan) was making great progress with his guitar playing. His brother, Jimmie Vaughan, already well known in the state of Texas, decided it was time to fix his little brother up with a real guitar. According to Guitar World Magazine, Doyle Bramhall Senior suggested that Steve needed something of a real instrument to suit his ever improving playing.

Brother Jimmie had just the instrument, a 1951 Fender guitar. 1951 was the time that Fender transitioned from the Broadcaster to the Nocaster to the Telecaster. The Grestch company already had the name Broadcaster tied up, and you can find banjos to drum sets that Gretsch marketed with the Broadcaster name. Fender decided to move on, and with the advent of television came the Telecaster.

Young Stevie exclusively used this guitar from 1966 until sometime in approximately 1970. There are numerous photos with Stevie playing this guitar in and around the Dallas area within this time frame. There exist some very early un-released recordings Stevie made during this time using this guitar. I personally have heard some of the songs from the un-released Stevie tapes and his deliberate attack, and tone is already recognizable. The development of Stevie's playing style came about as his playing progressed using this 1951 Fender guitar.

Jimmie Vaughan etched the name "Jimbo" on the backside of the body of the guitar, and since then the guitar has been referred to as "Jimbo". Stevie also scratched his name "Steve Vaughan" onto the headstock of the guitar just beneath the string tree. At this time it's a little faint, but is still quite visible. Stevie Ray Vaughan varied his autographed at the time between 1980 and 1990, he had 4 different styles to his autograph. He also signed business documents between 1987 and 1990 in a very different and distinct way. Stevie was known to scratch his name into other guitars just as he did with his number one.

One day, Stevie brought the guitar to school, and during his wood shop class-

Photos: Larry Lee

es, Stevie stripped the guitar of its finish, and personally routed the guitar for a replacement pickup. Several Dallas musicians remembered Stevie carrying the guitar around with him, with no case during this time. The modifications would normally devalue a vintage instrument, but in terms of memorabilia, originality is not as important as the history the instrument has with the artist. Stevie was influenced at the time by B.B. King and Freddie King. Freddie actually was a close friend of Stevie's and the guitar Freddie played was a Gibson Thinline acoustic electric ES-345. The guitar Stevie traded "Jimbo" for was an Epiphone Riviera. The Riviera's are in the same family as the Gibson thin body ES style guitars.

In October 1989, Stevie did an interview with Timothy White for Musician Magazine. This was approximately 10 months prior to Stevie's untimely death. Here is a quote from the article, "Jimmie gave me a '51 Tele, a cross between a broadcaster and a Tele that I rebuilt and ended up letting someone talk me into selling and I'm still kicking myself! Still looking for it by the way! So if anyone finds a guitar that says "Jimbo" on the back and it is the real one, if it's the real deal… you can rape me for it, or my pocket book anyway!"

It seems that this guitar meant a lot to Stevie (a special gift from his brother, Jimmie, at a very important time

Photo: Barbara van leeuwen Lee

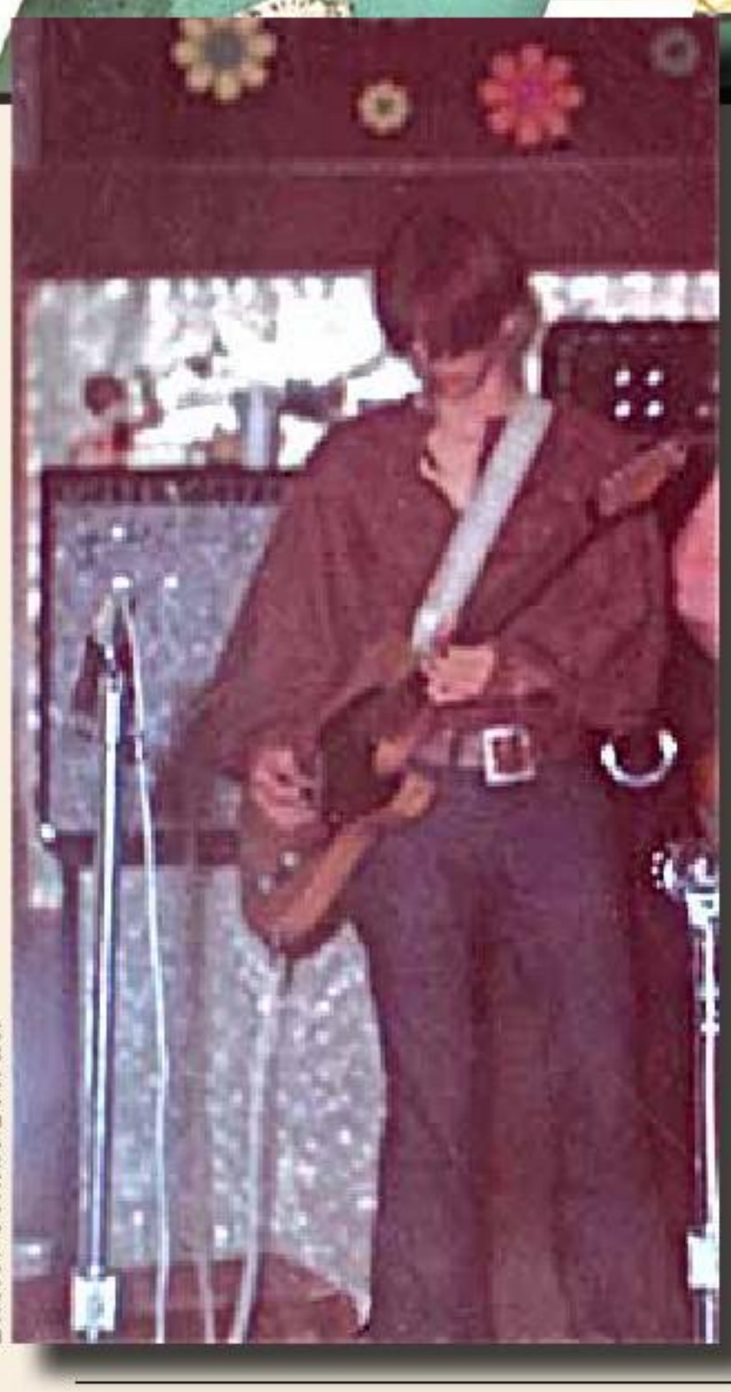

Photo: Connie Foerster

in Stevie's life) and he was on a quest to acquire the guitar back. This particular guitar was owned by two of the most important blues players that the state of Texas ever produced, and that is saying a lot. This is not just a singular piece of memorabilia, but it is a dual piece of memorabilia.

Over the years, the guitar was in limbo; nowhere to be found. It surfaced when a blues guitar player purchased it from a studio just outside of Dallas. The studio was called, "Dallasonic Studios" owned by Don Smith and Tom Casseta. It was then sold to its current owner, who wants to remain anonymous. The guitar currently resides in the Los Angeles Grammy Museum, where it sits right next to Stevie Ray Vaughan's number one guitar, as well as clothes, letters, amps, and other artifacts owned and associated with Stevie Ray Vaughan. The exhibit is entitled "Pride and Joy -The Texas Blues of Stevie Ray Vaughan". The guitar has been on display at the Los Angeles Grammy Museum for the last 4 years. The guitar has been a major attention getter, and there's a picture also on display of Stevie playing the Fender with the "Liberation Band" in 1970. The guitar plays and sounds amazing and is gig ready.

With Stevie's recent induction into the Rock and Roll Hall of Fame, I believe this makes this "Jimbo" guitar an important piece of music memorabilia . This is not our guitar, but we are proud to assist the owner with brokering this wonderful instrument.

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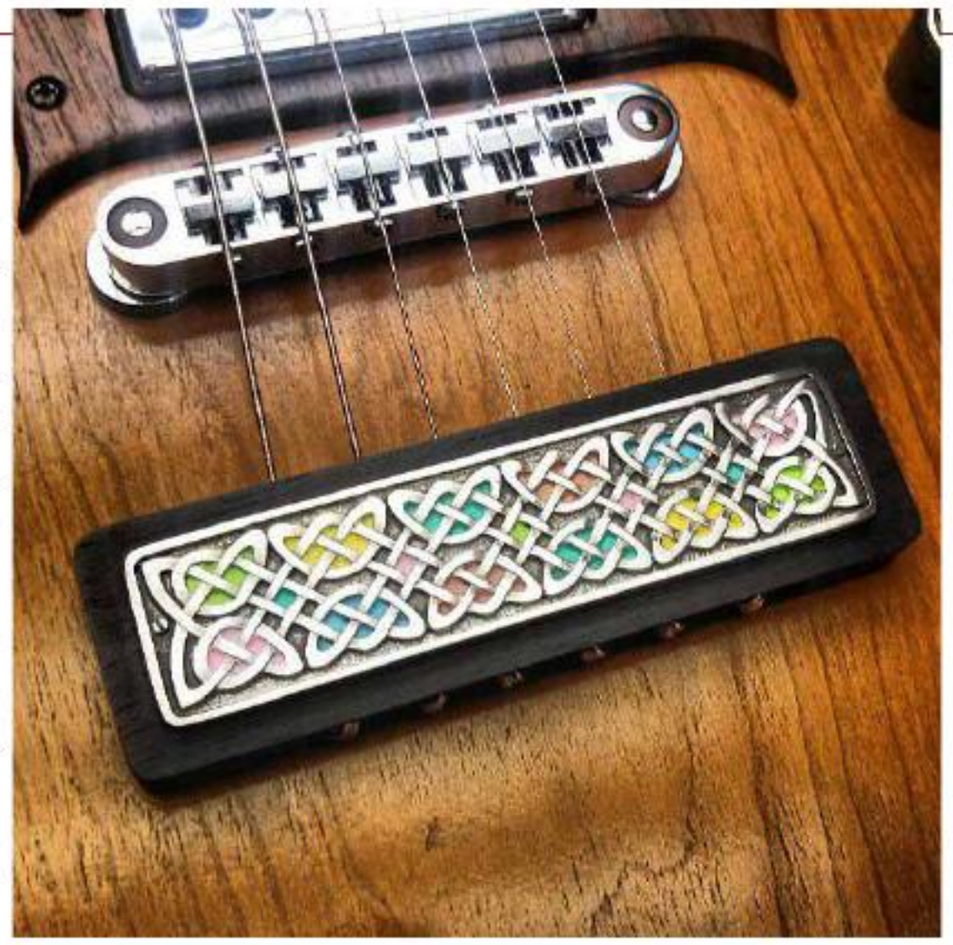
YAMAHA

continued from page 22

"I've done portraits, landscapes, animals and flowers and geometric designs. I did The Last Supper on the back of a guitar for a man who worked for Goldman Sachs, and that was a very expensive marquetry commission."

David started building and repairing guitars in 1993 at thirteen, doing the fundamental work while Phil supervised, and learned to thoroughly understand the inner workings of acoustic and electric guitars. Again, observing his father as he had done as a child was the key, and David slowly also began taking over much of the shop's repair work, as Phil, who possessed five degrees including a PhD, concentrated on scientific, medical and engineering inventions and innovations. At the time of his death, Phil held an astonishing thirty-one patents.

"The most important thing dad taught me was how to play guitar, because I learned to accommodate every guitarist's playing style, by sitting down with each customer to see what they wanted in terms of their setup, repairs, finish work and re-frets. Zeroing in a player's ability is also important; the way he or she plays the instrument, how hard they hit the guitar, and more. I have played literally thousands of guitars, and have a good feel for what types of guitars work well for certain kinds of music and the players who own them.



Hand carved 20-24 aircraft aluminum alloy Celtic knot bridge plate. Each of the inside openings were painted to match the inlay work of the guitar. The base of the tailpiece is made of Nigerian Ebony.

"For instance, we had to rebuild Bruce's '53 Esquire many times over, and even waterproof it for him because he sweats so much. My father developed and patented a low profile triangular fret for Bruce, because he plays very hard and had intonation issues. My father sold him that '53 Esquire around 1970 for 180 dollars and did all of Bruce's work for him until 2010. Dad was really the only true luthier in the area at that time. I'm fortunate to have maintained that relationship with Bruce and the guys in his band and road crew."

Although repairs, marquetry and custom inlay work is David's current focus, building guitars full time is his ultimate goal. Before Phil died, he and David conceptualized the model now known as the Petillo Wave, an ornate, fully custom made archtop jazz guitar that starts at 5000 dollars, but will set a buyer back well into five figures, depending upon the level of custom options and detail desired. From the beginning, the decision was made to build only twenty Wave guitars and so far, twelve have been built and sold. The Wave is a tribute to Asbury Park and the Jersey Shore, where the Petillo family has resided for decades.

"The Wave is based upon D'Angelico's design principles as taught to my father, although we have refined them a bit and have created our own version using John's methods. I feel we are one of the remaining torch bearers of the Italian style archtop guitar, carrying on the tradition of D'Angelico and D'Aquisto."

A little known fact about Petillo Masterpiece Guitars is the amount of museum quality restoration work performed in the shop. Phil restored an old hurdy-gurdy for the Louvre in Paris years ago using scarce seal skin, and similarly took on restoration work for some priceless violins.

"I used to see armored cars bringing Stradivarius violins here for repair. Things like that make a definite impression on you."

These days, David works alone in his shop, catering to a never-ending stream of customers who bring in guitars and stringed instruments for repair. Every instrument is treated with respect, regardless of its value, as is every customer.

"It's weird working without dad. I find myself asking him questions, even though I know he's not here. I feel his presence in the shop in a nostalgic way. I still have handwritten notes from him, and his side of the workbench hasn't been used or touched since he died. The night of his funeral, I had to come down here and get work done for people. It was very hard.

"Repair work is fine for now. It's how we pay bills, and it's a way to meet players. I've found that repairs open doors for me. Many times, I've built a guitar for someone who initially came to us for repairs. I have to take every job that comes my way right now. I've even made wooden door knobs and fixed tables for people. Ultimately, I'd like to concentrate on just building guitars.

"Life is a vapor. It's so short. I try to inspire everyone who comes through my door. I want to touch people's lives." ◇

Inlaid Sterling Silver engraved flower rosette, framed in a white airbrushed binding around the soundhole and fingerboard edges. Photo by: Butch Gregoria

the Straight Truth About Pickups by Jason Lollar

This was more like the dragon chasing us–over the years it's been one of our most requested pickup designs. Of course, we had to add our own twists, including sizing it to drop into a standard humbucker route. A2 magnets, custom covers, lot's of attitude.

Starting with a '60s Country Gentleman as a benchmark, we went after the classic rock-a-billy 'bucker tone, adding some "Lollar" along the way. The neck pickup is warm and buttery, with a clear, present top end. The bridge pickup is fat and honky, with a rich, defined low end. Combined, they sparkle and spank with clarity and punch. They'll cover everything from "OZ" rock to "Nashville Super Pickers" to "Hot Rods and Hot Babes…" Go Man, Go!

I've personally designed over a hundred different pickup models, including most of the vintage classics, some obscure works of art from steel guitars to clavinets, and even a few of my own designs that have never existed in the past.

I invite you to visit our website for sound clips, videos and current product information or feel free to give us a call.

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THE FRETBOARD LESS TRAVELED

by Rich Severson

The Guitar Player's Morning Workout

New Years is the time when we are all looking to start some new good habits as well as break some bad ones. Here's a good new habit to start this year to improve your guitar playing. We start each morning at our annual Guitar College Yosemite Jazz Guitar and Bass Workshops (www.guitarcollege.net/Yosemite.html) with morning workouts, taught by bassist Todd Johnson. These exercises will definitely build your chops but are also multifunctional, improving strength, dexterity, technique, finger memory and they help you memorize the fretboard and the keys. You can use this practice technique on any scale, arpeggio, lick or phrase. Anything you really want to get into your fingers.

The key to the exercises (no pun intended) is to play something through all of the keys. Music moves naturally in cycles of 4ths (not to be confused with the cycle of 5ths) so we will use the Cycle of 4ths for our progression of keys. Doing this gets us playing all over the neck plus gives us the repetition of playing something 12 plus times, building finger memory. Some ask "Why do I need to play in uncommon keys to guitar players?" The answer is "Maybe you haven't played enough music yet to use all these keys."

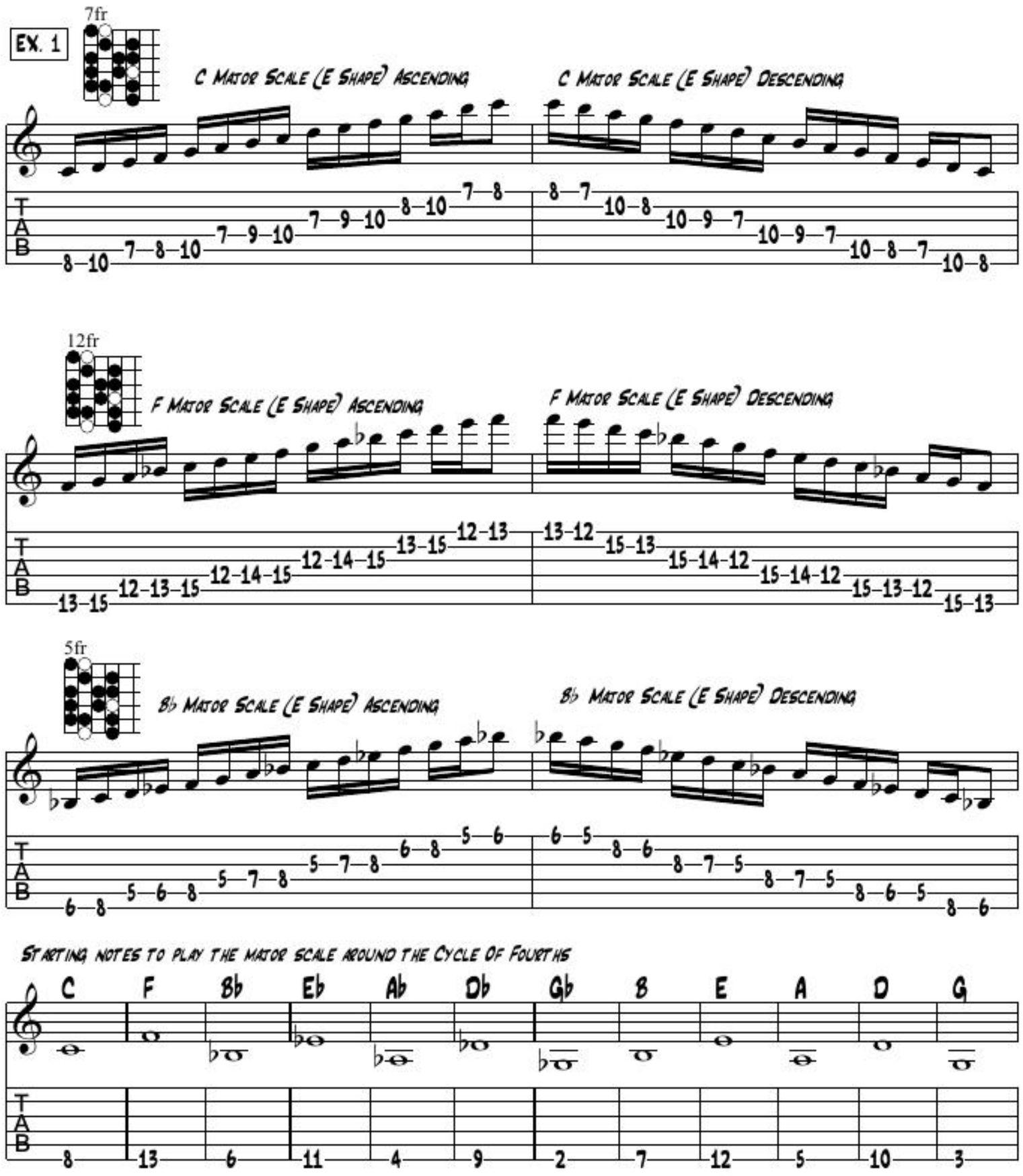
In the Ex.1 below we are starting simply with a C major scale (E shape fingering pattern). Staying with that pattern we then move through the keys of F & Bb. Your job is to continue in the order of the Cycle of 4ths until you come back to the key of C. In Ex. 2 we are applying the same idea to a major 7th arpeggio.

I've advocated this idea for years and it is a concept in my "Guitar Technique" book from the early 80s. Todd makes it more fun by adding tracks to the workout. For lots more Guitar Player Morning workouts go to www.99centguitarlessons.com/workout.html. These lessons also include a video demonstration with explanations, Mp3 tracks to make your workout more musical and fun, plus a PDF of the drills written in both tab and standard notation.

P.S. These exercises can be done anytime of the day or night!

Till next time,

Rich


EX. 1
7fr
C Major Scale (E Shape) Ascending
C Major Scale (E Shape) Descending
12fr
F Major Scale (E Shape) Ascending
F Major Scale (E Shape) Descending
5fr
Bb Major Scale (E Shape) Ascending
Bb Major Scale (E Shape) Descending
Starting notes to play the major scale around the Cycle Of Fourths
C F Bb Eb Ab Db Gb B E A D G
8 13 6 11 4 9 2 7 12 5 10 3
EX. 2
5fr
C Major 7th Arpeggio
10fr
F Major 7th Arpeggio

Rich Severson, guitarist, clinician, author, band director, former GIT instructor.
To preview Rich's music and guitar educational products go to www.GuitarCollege.com and www.99CentGuitarLessons.com

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by Guy Arseneau

CHORD WOOD

"A living instrument that talks through your fingers, speaks for your soul and gives a voice to your dreams."
- George Freeman, Jazz Guitarist

Elvis Presley had one, so did Ricky Nelson, The Beatles, Jimi Hendrix, Bruce Springsteen, David Cassidy and The Jonas Brothers. Primal and alluring, its pulsating virility has animated stories of romantic love and epic adventure from the time of the Spanish Moors right up to the present day era of MTV. The item in question is the guitar and its enduring presence in the hands of those who play it and the hearts of those who hear it.

The role of stringed musical instruments in human history goes back to before the time of Christ. A recently discovered icon from 3,300 years ago, in what is perhaps a precursor of today's garage bands, depicts half a dozen Hittite boys and men playing guitar-like instruments. In Western Europe, the lute, a forerunner of today's guitar, traces its roots to the eighth century. Part of the chordophone family of musical devices, the lute was an integral part of daily life for troubadours, commoners and kings throughout France and Italy. On the cultural horizon of sixteenth century Spain, the vihuela or viola da mano was the pre-eminent item of choice for musical entertainment and bore a striking resemblance to the modern day guitar.

For contemporary music lovers the broad-spectrum importance of the guitar is easily recognizable in the divergent sounds of pop music, jazz, rock, soul, country, classic, gospel and reggae. Today, Long Island residents and visitors alike can appreciate the impact and beauty of guitars at The American Guitar Museum, located in New Hyde Park, New York. Housed in a three-story

Colonial farm house, complete with a picket fence accentuated by a swinging gate embossed with guitars, this engaging museum offers visitors all of the curiosity-teasing clutter of grandma's attic.

Operating under the management of Executive Director and guitarmeister Chris Ambadjes, the museum is over flowing from floor to ceiling with one-of-a-kind vintage guitars, mandolins, ukuleles, sitars, banjos and other assorted musical treasures and devices. A native New Yorker, Ambadjes also offers guitar lessons at this establishment and operates a guitar repair shop in the museum's basement. Underscoring the pride and passion he takes in his work, he says, "I love guitars and the opportunity to show them to other people. I learn something new about these instruments every day and I never get tired of them."

tar. Les is the only person thus far to be included in both the Rock and Roll Hall of Fame and the National Inventors Hall of Fame."

One of the more high profile instruments on display at the museum is the Rickenbacker Electro A-22 guitar, commonly known among guitar aficionados as "The Frying Pan." Aptly named because of its long, narrow neck and skillet-shaped metal sound box, it was invented in 1931 by the pioneering musical innovator George Beauchamp. Made of aluminum and acoustically designed to mimic the sound of Hawaiian music, which was popular in the early 1930s, it was the first electric steel guitar ever made. Produced by the guitar manufacturer Adolph Rickenbacker, a cousin of World War I flying ace Eddie Rickenbacker, this device created something

Adolph Rickenbacker's "Frying Pan Electro-22." Scrambled eggs anyone?

Museum Main Display Room

For the thousands of guitar enthusiasts who visit the museum annually, Ambadjes makes them an offer they can't refuse—an opportunity to see the guitar used in The Godfather. "If you're a fan of the movie, like I am," Ambadjes notes, "You may remember that this beautiful instrument was prominently seen and played at the beginning of the film, in Connie Corleone's outdoor wedding scene. In fact, it was also used to create the musical soundtrack heard throughout the entire movie." Maintained in flawless condition and boasting a six figure price tag, this 1945 D' Angelico Excel guitar, designed by jazz legend Benny Mortel, is considered to be in the Rolls Royce class of stringed instruments. Hand crafted and extremely rare, it is one of only 1,100 D'Angelico

Dominating the museum's central show room, in what would be the traditional living room for this type of structure, is an 11-foot-long guitar Ambadjes fondly refers to as "Les Paul's bunion." Over half a ton in weight and supported by massive wooden braces, this fully operational mega device is a tribute to the late Les Paul, a guitarist and inventor Ambadjes describes as an artist who was a close friend and an innovative force in the development of modern day guitar technology. "Keep in mind," Ambadjes notes, "Besides being a great entertainer who sold millions of records, Les Paul also played a critical role in creating what is today's solid body electric gui-

of a problem for government bureaucrats. "The folks who worked in the United States Patent Office didn't know what to make of the Frying Pan guitar," explains Ambadjes. "One group of people considered it strictly an electrical device because of its technological electronic innovations and wanted to register it as such; another faction insisted it was a guitar and needed to be defined and registered as a musical instrument."

Country singer/songwriter Billy Joe Conor (left) plays Benny Mortel's guitar used in "The Godfather." Executive Director Chris Ambadjes (right) displays a one of a kind D'Angelico jazz ukulele.

50's guitars

Teddy Powell banjo (1920)

guitars ever made.

As Ambadjes points out, the museum's collection of over 300 guitars and related devices offers an abbreviated yet intriguing view of political nuances. "In regard to guitar construction and overall quality, one of the most desirable woods used for making guitars is Brazilian Rosewood, which originates obviously, from the South American country of Brazil. However, because of environmental issues and concerns relating to deforestation of the Brazilian rainforests, the United States government has a highly restrictive trade embargo in place regarding the importation of that particular type of timber from Brazil. Currently, we rely on the nation of India (among others) to provide this particular type of wood for high quality guitars." In acknowledging the impact of international concerns related to animal preservation and ecology Ambadjes says, "At one time tortoise shells were used in the production of guitars and related items such as guitar picks; but the Endangered Species Act of 1973 placed a ban on using turtle shells or other by-products from these animals."

The American Guitar Museum is open seven days a week and relies on donations to offset its free admission policy. It is a popular destination for people from surrounding Long Island communities, New York City residents, civic organizations and assorted youth groups such as The Girls Club and Boy Scouts of America. Ambadjes shares his enthusiasm for guitars with children by inviting youngsters to the museum for group visits on a weekly basis. He is also a sought after guest

D'Angelico New Yorker

Les Paul's personal guitars and recording equipment have a separate corner at the museum.

One of only two English made pistol guitars.

D'Angelico jazz ukulele commissioned by Benny Mortel, given as a gift to his fiancé. A message of love to her is inlaid into the fretboard.

Gibson (1923)

speaker at schools throughout the Long Island area. "Kids are really amazing," he says, "because they have this built in curiosity about guitars, it doesn't take much to get them engaged. When I visit a school for example, one of the things children like the best is my demonstration where I have them help me construct a guitar from a car hubcap. Kids are also impressed when I show them how a sitar can be made from a garden item such as a gourd."

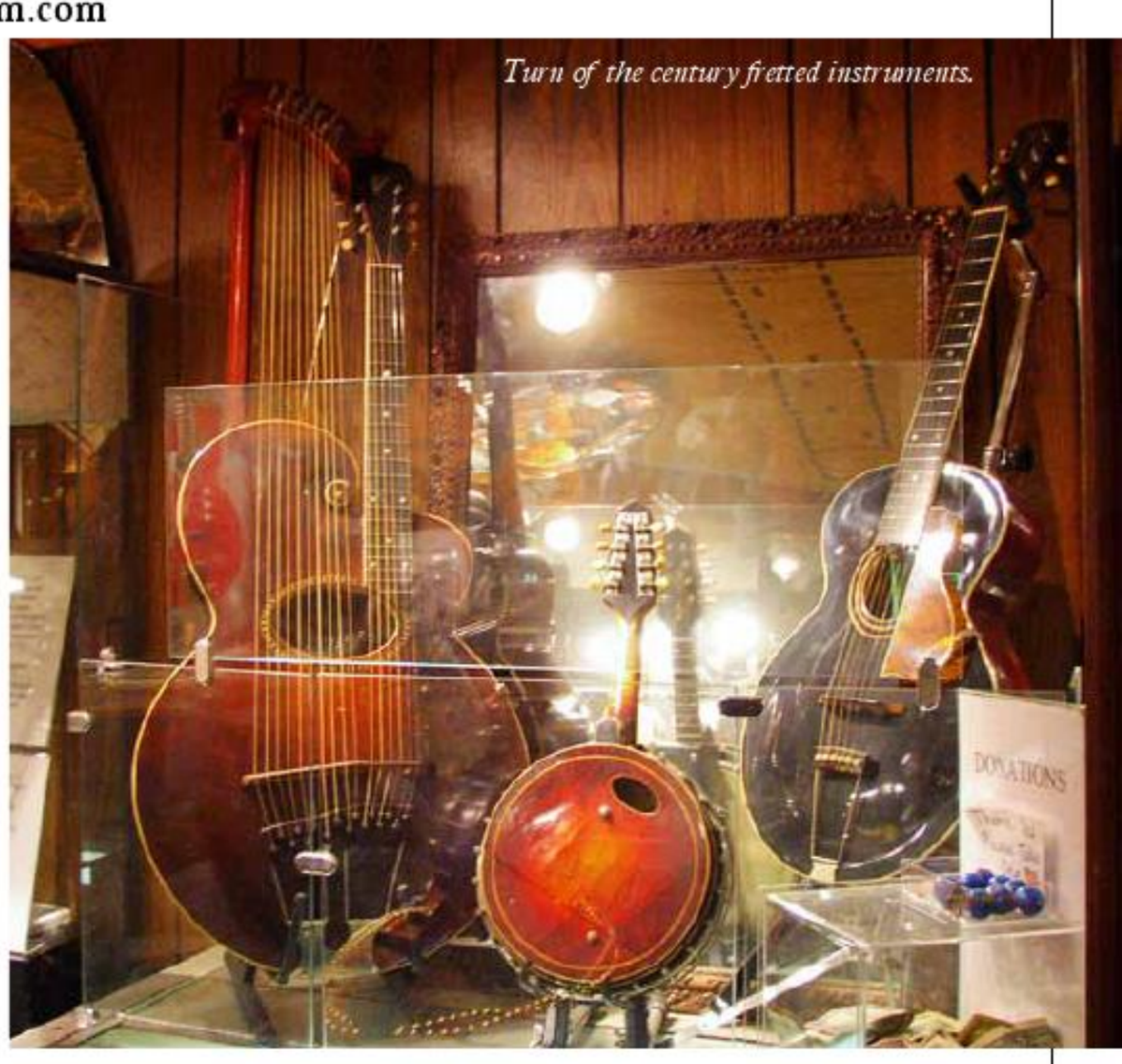
An integral element of popular culture, romance and the human condition, the guitar is a voice of the present echoing the past. The unique role of the guitar in history, and its impact on mankind's experience is best defined by the internationally acclaimed musician and jazz guitarist George Freeman, who describes this seductive and magical device as "A living instrument that talks through your fingers, speaks for your soul and gives a voice to your dreams."

--Guy Arseneau
www.guyarseneau.com

The American Guitar Museum is located at 1810 New Hyde Park Rd. New Hyde Park, NY 11040. For more information please call (516) 488-5000 or visit their website at:
www.americanguitarmuseum.com

Violin bass

Gibson USA Guitar (1984)

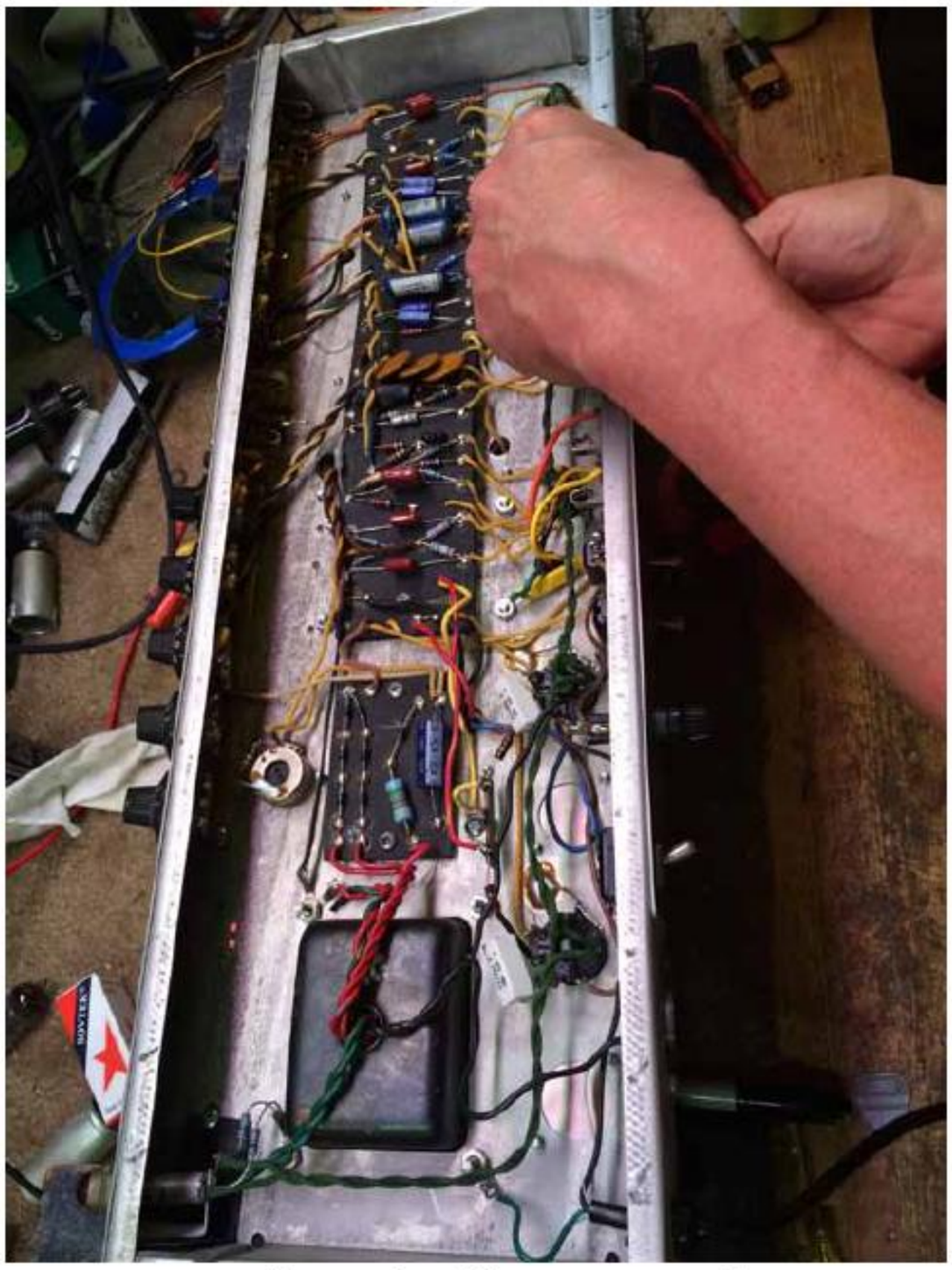

Turn of the century fretted instruments.

Born in Kankakee, Illinois, Guy Arseneau lives in New York City where he pursues his writing career. He developed his skills as a journalist at ABC-TV News and PEOPLE magazine and now works as a freelance magazine writer. Guy's work has appeared in magazines, newspapers and special interest publications throughout the United States. To view his articles please visit his website at: www.guyarseneau.com

photos by Joseph Costantino

Road Gold - 1967 Bandmaster Part II

by Michael Elsner



In Part I of this article, I covered how I acquired a 1967 Fender Bandmaster through a Craig's List ad while out on tour. Because I was able to get the amp at a good price, my initial thought was that I'd bring it back to Nashville and flip it for a quick profit.

Once I got the amp home and was able to really play through it, it lacked a bit of the 'punch' that I'm used to from other Fender amps of the same era. There was a master volume mod that had been added and the original, ungrounded plug gave you a 50% chance of getting shocked when you turned it on. That being said… there were a few elements that needed to be addressed before doing anything with the amp.

Living in a music community like Nashville, one quickly learns who the best techs and repairmen are. In this town, when it comes to anything Fender or tube amp related, in my opinion there is one man to call - Kye Kennedy. Aside from being a very accomplished guitarist himself, Kye is a tube amp guru and also the builder of P3 Amplifiers. His intricate knowledge of Fender amps, as well as Fender's history, is absolutely mind blowing.

When I brought the amp to his repair shop, I was genuinely surprised at how much time he took to go over the amp with me there. I thought this was going to be a "drop it off and I'll get to it in a week or two" scenario, however, I could not have been more wrong. Within 2 minutes of walking through his door, he had already removed the chassis from the head enclosure, and was poking around with his famous wooden chopstick, discovering the repairs and mods that had already been done to the amp in the past.

What he discovered was that this Bandmaster was full of weird mods. Whoever did the previous work didn't even take out the old components, they just soldered new components on top of the old parts. We assume they did this so they wouldn't have to de-solder and remove anything, however, when you put resistors in parallel, they divide, and electrons were just dividing all over the place, sucking the life out of this little guy. We decided the best thing would be to get it back to stock, but with a few extra tweaks.

To get it back to stock, the master volume mod was removed, the previous mods to the filter caps were fixed and a few old capacitors and resistors that were in questionable condition were replaced.

When it came to the tweaks, Kye took the time to discuss various options on how to voice the two channels for my particular style, and what I was intending to use the amp for. He suggested voicing Channel 1 like a Marshall so that it breaks up and has some bite while keeping Channel 2 a standard Fender clean that will not break up. Since the main speaker output was already set to 4 ohms, Kye suggested setting the External Speaker output to 8 ohms so it could be used with standard 8 ohm speaker cabinets. He also installed a new output transformer to give the amp some punch, and the power cord was upgraded to a grounded plug, so no more random shocks.

It's truly amazing what a little work can do to bring an amp back to life. This Bandmaster, although not necessarily lifeless, was sonically more along the 'meh' side of things. There was no real 'vibe' to the amp. After Kye's magic touch, it sounds incredible, and the thought of selling it hasn't even crossed my mind.

Now Channel 1 has bite and grit. It's a smooth distortion, that even with single coil pickups has depth and girth. When you kick in some gain with an overdrive pedal, it responds with a beautiful, singing lead tone. Channel 2 is a beautiful, sparkling clean tone that, when paired with a nice delay, is lush and inspiring.

For a very modest overall investment (less than $800 total), this '67 Bandmaster has a new lease on life. A year ago it was occupying the dark corner of a closet in small town America, and now it's been used on multiple film trailers, a few films, as well as a TV series.

I'm thrilled to have had the opportunity for a skilled technician such as Kye work on this amp and bring it back to life. These "Road Gold" deals are out there, you just have to be diligent and keep your eyes open. Till next time, happy travels!

Michael Elsner is a guitarist/songwriter/producer whose written for shows including American Idol, Amish Mafia, EXTRA, The Sing Off, and So You Think You Can Dance among many others.
www.michaelelsner.com

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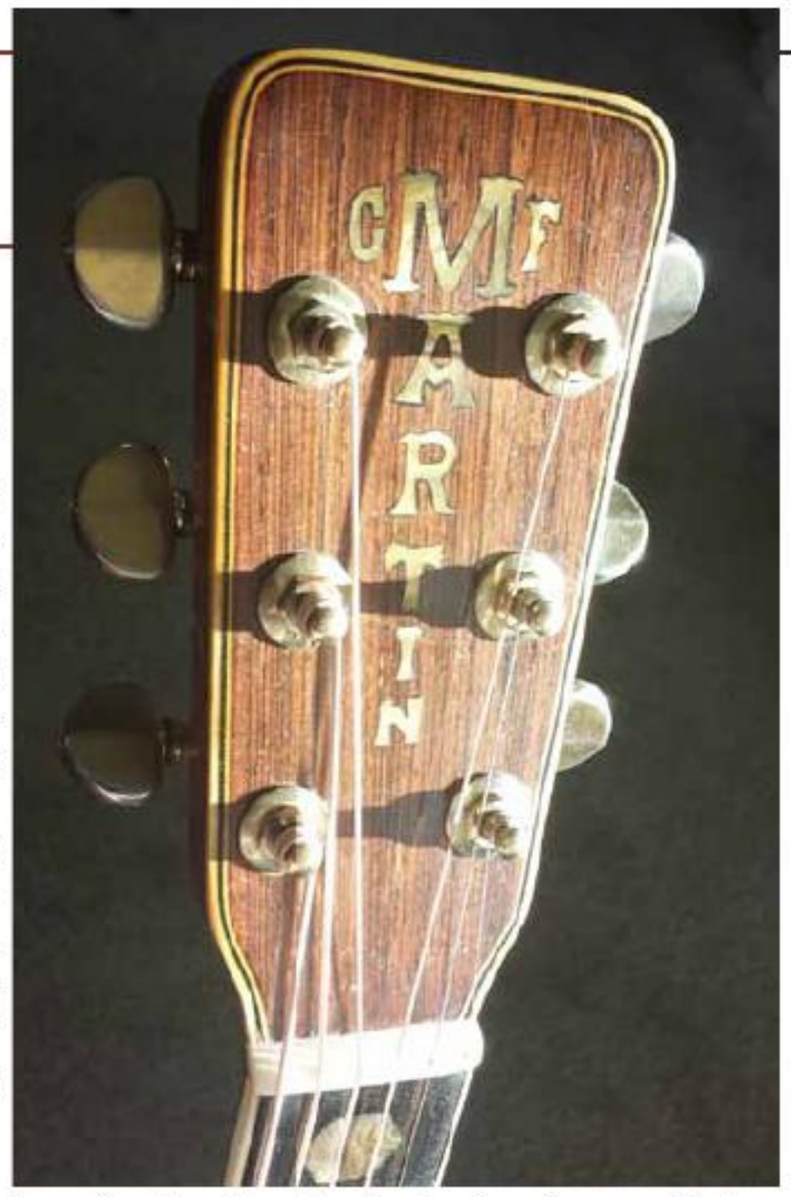
1969 Martin D-35

by Jim Franklin

You ever see an old guitar and think to yourself, "Man, if this guitar could talk?" Well, sometimes they can, you just have to know how to listen. Take this 1969 Brazilian Rosewood Martin D-35 for example. I was looking to purchase a D-35 for a while. I wanted a Brazilian rosewood back and sides one and had looked at several. When I came across an ad for this one, the first thing I noticed was the fretboard inlays and headstock inlay were that of a D-45. I thought to myself, "I wonder when and why that was done?" The ad only had a picture of the front of the guitar so I called the store in Plano, Texas and asked for better photos. When I received the pics I was very happy with the stunning Brazilian rosewood back and sides. I called the salesman asked a few more questions and made the purchase. When I received the guitar I opened the old and tattered original case, pulled out the guitar and opened the pocket inside the case. That's when the guitar began to "talk."

There was a small plastic envelope with a hand written note. "JB BANKS 1968 Martin D-35 Serial Number 249884. Bound and inlay peg head and fretboard by Tom Uhr 1970. Original strings enclosed". Wow, the D-35 (actually a 1969) was basically new when the inlay work was done. The note answered the "when" question but not the "why". The only way to get that question answered was to contact Tom Uhr. There was another note pocket, which had Tom's phone number and email. It seems the previous owner before me had also reached out to Mr. Uhr. I sent an email that same day. No response… not for three weeks! I was starting to think I would never get an answer to the "why" question. Then, finally a response. Mr. Uhr had apologized for taking so long to get back to me, he had been out of town for a few weeks and had a lot of emails to go through. For a guy 79 years "young" he was still very much on the go.



After I received his email and read the story about the D-35 I called a talked to him to make sure I had fully understood the information he had shared. The D-35's story begins 45 years ago in Dallas, Texas. Tom explains, "I was at a guitar show in Dallas in 1970. I had met my good friend Mike Longworth there and he stayed at my house in Irving."

I asked, "THE Mike Longworth?" Tom chuckled and said, "Yes, you know he wrote the book on Martin guitars?". "Yes sir, I did", I replied. Mike Longsworth also was thought of in some circles as the father of the modern day D-45 and the D-41. Tom continued, "Before he left my home he gave me a gift, abalone shells from 1940 and the patterns he had used for his projects at Martin". Wow! I asked how the D-35 was chosen. He explained that Mike suggested doing a couple D-35's. At the time Tom nor any of his band mates had a D-35. So Mike went back to Martin and hand picked two D-35's and had them shipped to a music store in Irving, Texas. Tom purchased them both for $800.00. Tom explained that he had been working on Martin guitars since age 15, and was on their preferred service repair list for years. He had done the same type of inlay work for the likes of Vince Gill, Ricky Skaggs and the Dixie Chicks. Using several types of saws to form the shells, the painstaking process ending with him using his grandfather's jewelry saw to get the inlay just right. "I had more then a few nights past 2am working that D-35. But it was worth it. That guitar was given to my band mate JB Banks who is no longer with us. The other D-35 went to another band mate who is also deceased but his family still has the guitar. That D-35 was used on some of our records, and on one album cover. The Shady Grove Ramblers, On the Road." Mr. Uhr had also written a number one song, "You May See Me Walkin", for Ricky Skaggs in 1981. Amazing stuff. A Mike Longworth hand-picked D-35, using his shells and patterns and the work done by someone who had done that kind of work for some of country music's biggest stars. Amazing. Sometime old guitars can "talk". This one has an incredible story steeped in Martin history.

Jim Franklin lives in Tacoma, Washington, has a son a daughter and 6 grandsons. He owns a few guitars and has a girlfriend named Joni Mitchell.

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PEDAL SNAPSHOT

by Phil Traina

Marvel Drive By RambleFX ($159)

High Treble Volume 1, Normal Volume 2, Master Volume, Presence (Master Treble)

Plexi… Plexi… Get your Plexi here! There are quite a few Marshall Plexi in a box pedals out there (I have played quite a few, believe me). I haven't had a pedal sound and feel like this ever. The articulation in the upper register and the thump of the bass response is killer! I found running it at 18v gave me exactly what I wanted. The Marvel Drive uses 4 JFET gain stages that come together in a beautiful dynamic, touch sensitive distortion very similar to a plexi amp. I tested the pedal with a Tele and a Les Paul loaded with David Allen pickups into a custom 68' Deluxe Reverb. I've never heard a Deluxe transform the way it did. The pedal looks cool as well. The Marshall vibe with the 3 volume controls is brilliant and it sports a plexi faceplate as well. If you are lusting after plexi tones and don't want to kill the neighbors… the Marvel Drive is your pedal. Nail your inner AC/DC, Zeppelin and Jimi tones!

www.ramblefx.com

Brimstone Audio- Crossover Distortion ($299)

Have you ever wanted to create your own overdrive tones and not be stuck into the parameters that the manufacture has given you? I had so much fun tweaking with the Crossover Distortion over the past month or so. These guys did something new in the pedal world and I love it! Let's break it down into the simplest way I can. There are 2 sides to the EQ section. You have a low band and a high band. The rub with most overdrive pedals is that when you drive them they lose the low end… not the Crossover Distortion. The low band EQ consists of a gain, boost, filter and thump. There is a mix control at the top where you can isolate the low or high end and dial it in perfectly to your taste. The high band EQ consists of gain, boost, treble and mid. After you are done getting exactly what you want from both aspects of the tone you can blend the two together and dial in the "crossover point" and voila your custom shaped tone! The master or overall volume is great as well plus the extra boost switch drives the pedal and your amp a bit more. The Crossover Distortion is perfect for bass players as well if for nothing else to keep all the low end intact. If you are hunting for the next cool thing in the pedal world or you just want to create your own signature tones, the Crossover Distortion it something to look at.

www.brimstoneaudio.com

Rock Stock Pedals- Raven Overdrive ($179)

Basic Volume, Gain and Tone controls.

The Rock Stock Raven overdrive was another breath of fresh air this month in my overdrive world. For years I've wanted a low to mid gain overdrive that had more low end and body. So much of the pedals out there these days accentuate the highs and mids so much that we lose the "bigness" in our tone. I ran this pedal through some brighter rigs to see how it interacted with the overall tone. The verdict was, it warmed up the tone and was extremely pleasing to the ear. It is a darker tone circuit and there is a huge void that the Raven now fills. Rock Stock says it's a great second stage overdrive. I would have to agree but I also love how it makes my AC style amps feel and sound. The Raven stacks very nicely with other boxes and I can't wait to see what Rock Stock has up their sleeves next. Look out for these guys!

www.rockstockpedals.com

Greer Amps- The Southland ($190)

Volume, Drive, Range

The Southland was my first step into the Greer pedal line, and it took me to a new place. Nick Greer calls the Southland a Harmonic Overdrive. That pretty much says it all. I've never played the Greer Lightspeed, though I have heard great things… maybe we will do a review in the near future. The rich overtones that this pedal produces are different than most. When playing the Southland the touch sensitivity and the broad spectrum of the "Range Control" stuck out right off the bat. With Strats and Tele's I kept the range south of 12:00 with humbucker guitars I cranked the range to add a more brightness. The only word I could think of when I was playing was stringy. I could hear my string-to-string definition and it has a cool "sag". The Southland has a focused midrange without the tube screamer mid hump we all know. If the Southland is any indication of what Nick Greer is doing… show me more. If you are looking for a good mid gain overdrive that gives you something interesting and musical, check out the Southland.

www.GreerAmps.com

Simbletone-Simble ($189)

Sensitivity: Amount of distortion and Compression

Level: Output level

Accent: Pick attack and Brightness

Contour: Brightness of the output

Down the Dumble rabbit hole we go. The Simble was created to mimic the tone of an overdrive special amp that has tone hounds all over the world drooling over. The cheapest Dumble I've seen as of late has been around $50,000. Most are closer to $100,000. With that said, the simble pedal does a great job of taking your clean amp and turning it into a rich, harmonic, touch sensitive, honky, blooming beast. There are two ways I was really digging this pedal. One was just a slight bit of hair, it was clean with light pick attack and when I dug in just a bit of hair. This pedal does the clean side of a Dumble very well. The second way I was running it was as a gain box. There is quite a bit of saturation and compression in this little brown box. I really enjoyed playing it and if you are looking for a Dumble style tone this one is a great option.

Phil Traina

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PRODUCT REVIEW

Klotz Guitar Cable

by Michael Elsner

In order to achieve great tone, most guitarists focus their attention on quality strings, name brand pickups, boutique pedals and vintage tube amps, however the least, and often neglected, focus is put on quality cables. Yet these alone can play one of the biggest roles in killing your tone.

I was recently introduced to a cable company called Klotz and decided to give two of their cables a try. Lately, I have been extremely impressed with a lot of audio gear originating out of Germany, and that being said, German based Klotz Cables had a lot to live up to right from the start.

Klotz manufactures a wide variety of cables for just about every audiophile's need. For this review, I'm playing through the LaGrange cable, which is from their Supreme Line, and the Titanium cable, which is from their High End Line.

I put both of them up in a shootout against five other popular cables of the same length. For this shootout, I used a variety of guitars, but mainly stuck with a Strat outfitted with active EMG pickups, as well as a Les Paul Classic. Each of these were played through a '67 Fender Bandmaster, and a '67 Fender Vibrolux, both set mostly clean, and running through a small pedalboard for various overdrive and delay effects.

Right off the bat, two of the name brand cables gave me a slight high-end loss. However, I noticed two very interesting things when I compared the Klotz to the remaining three. The first was that there was a definitive "fullness" in the low end that the other three cables lacked. This gave me a very warm and balanced tone with absolutely no high-end loss.

The other thing I noticed with the Klotz was slightly more dynamic range. The cable accentuated articulations when playing both heavy and light passages. This was one of those situations that you could actually feel the difference in the way the amp responded while playing. It was very subtle, but still noticeable, and for a recording professional, every little nuance that can influence and affect your playing, is worth the investment.

That being said, I have since spent about a month using the Klotz as both my main studio and live cable. The Titanium connects my guitar to the pedalboard, and the LaGrange takes the signal from my pedalboard to my amp. During this time I noticed one fantastic feature that I wish I had in all my other cables: their resistance to coil or tangle. I've not once had to straighten out the cable or take any time to untangle it on stage during a performance. Aside from a full and balanced tone, this feature alone is worth the price of admission!

As a whole, the Klotz cable is built like a tank. Various features include 1/4" Neutrik connectors, a 99.95% high quality copper core, and an extra thick dielectric, which is the material that provides conductor insulation. The Titanium cable includes a Neutrik "Silent Plug," which allows for 'noise free' connection between your guitar and amp. Anyone who's ever played an acoustic gig has most likely frustrated their soundman, or scared some audience members, with a loud, obnoxious, "Ka-Pluh" sound when they pulled their cable before the PA was muted. With the Titanium, you won't ever have to worry about that again, nor will you look funny during that awkward moment at the end of the gig where you're motioning to the sound man, asking, "Is it OK to unplug my guitar now?"

Overall I'm extremely impressed with this brand of cable. It's extreme low capacitance brings forth the natural sound of the guitar and amp, giving a balanced clarity and fidelity to each note. But most importantly, playing through it just feels good! We guitar players spend so much time A/B'ing stomp boxes, amps, guitars with various pickups, etc, but how many of us have taken the time to A/B cables? It's time well-spent and the results may surprise you.

www.klotz-ais.com

6m/20 foot LaGrange = $59.00

6m/20 foot Titanium = $85.00

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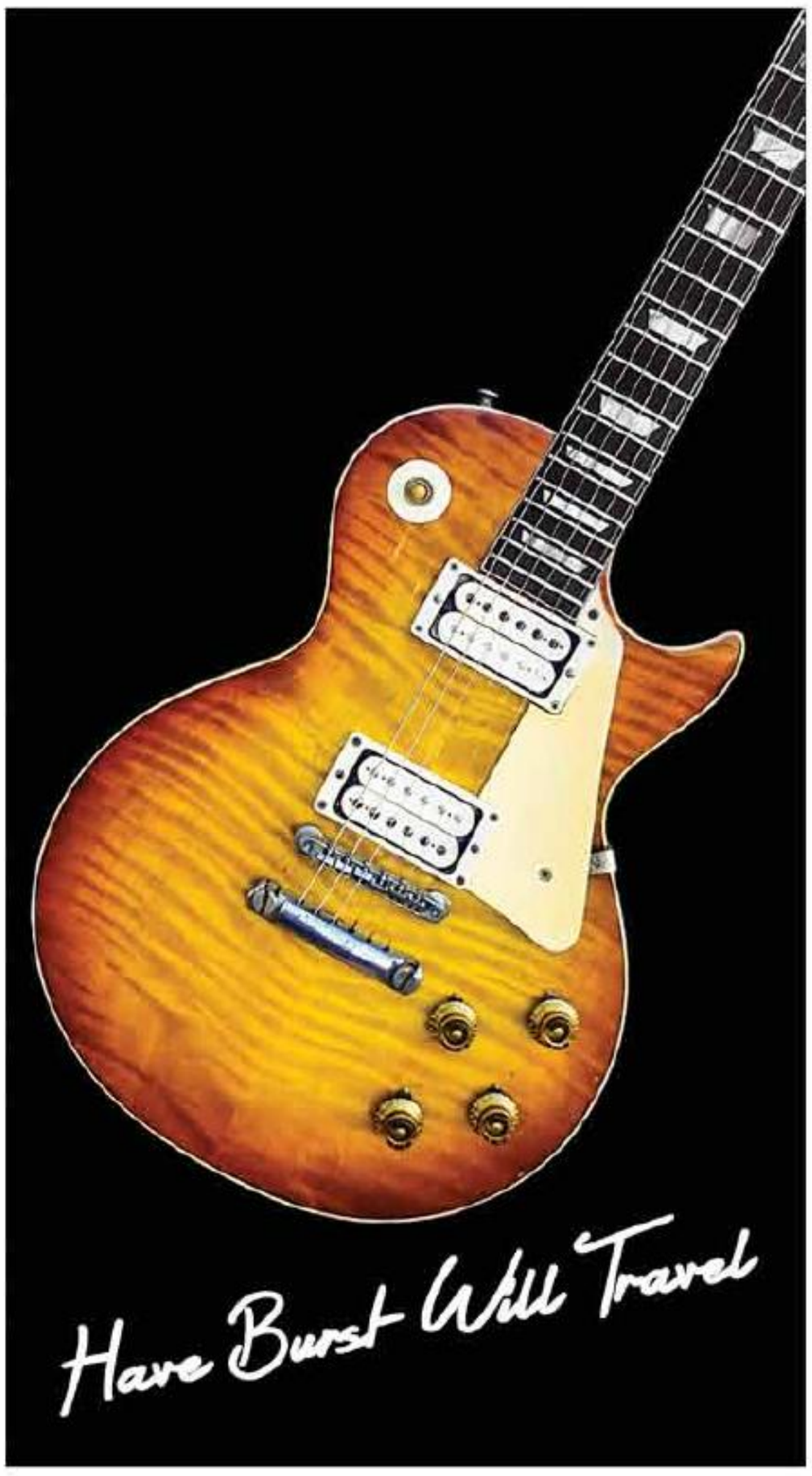

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VIEW OF THE DAY

by Dave Cleveland

My Dad's Guild... His Song Is In My Soul

Welcome 2015! So glad you are here. I am excited to see what adventures you hold!

For my first installment of View of the Day this year, I want to talk about a guitar that has been near and dear to my heart for many years. This guitar first came into our family around 1978. My step mom, Jan Cleveland, bought this guitar for my dad. Not only to perform with but mainly to study with and teach with. I know he was so floored to receive this brand new Guild classical guitar. Made right here in the good ol' USA. Westerly Rhode Island to be more specific. Why Guild? Well, my dad was studying with a guitarist named Frank Mullins in St. Petersburg, Florida. Frank was a huge fan of Guild guitars and encouraged his students to buy their guitars. It was hard to argue with Frank about anything, especially guitars. He was a great guitar player and a stern teacher. Think, "No soup for you!" type attitude. Frank was a genius when it came to teaching. He had taught at the Sophocles Papa's school in Washington DC early in his career and had amassed a huge collection of teaching tools, arrangements and concepts about guitar. My dad and hundreds of students were huge fans of Frank Mullins. I later studied with him for a year and am thankful for every moment.

Now back to the Guild Classical guitar. It is a Mark 2 model. Not the most high-end guitar but nice. It is constructed with a beautiful solid cedar top and solid mahogany sides and back. I remember my dad letting me play it for the first time around 1979. The beautiful warm rich tone that came out of this guitar left a lasting impression on my ears and heart. I remember telling my dad that I would love to have that guitar one day.

My dad, Dave Cleveland, is also an amazing teacher. He is a guitarist that had to work very hard to learn the instrument. His dedication to learn and analyze music made him a great teacher. He knew how to explain things to young guitarists in a way that made sense to them. Some people are great players but not great teachers. Dad was both.

In 1978 when my dad received the Guild he was probably teaching 50 students a week. Over the years, there would be times when that number would be close to 80 students a week. That's a lot of lessons! But like I said, he had the gift to teach and he loved what he did. I can't even start to imagine how many times my dad put that Guild in and out of his little guitar stand that sat next to him while he taught. During one of those moments, the fragile Guild probably suffered its first "ding". I'm sure it was a sad moment for my dad. But it would be the first of thousands. He taught with that guitar for about 12 years straight. When I would come to visit him I would always wander into the teaching studio and spend a few moments enjoying the sound of the Guild. I saw it go from a brand new guitar to one that year by year would take on new scars and wounds from it's ardent owner.

In 1990, my wife, Tammy, and I decided to move to Nashville. Dad was trying to play more electric and so by a series of circumstances, the Guild was handed down to me. Most of the scars you see in this picture were already there. A reminder of the years of teaching that had passed through this guitars sound hole. But now it had a new purpose. It would be my main "gut string" guitar to use to record with. The first CD that it appeared on was for Kelli Reisen. And from there it would make its way onto hundreds of cd's including Steven Curtis Chapman's The Live Adventure, The Mercy Project with Martina McBride, Steve Green 's song, Forgive Me and many more.

In 2006 the guitar went back with my dad for a few years. Long enough for his heavy right hand to completely wear through the guitar. Circumstances changed and the Guild made its way back to me.

This guitar is by my side everyday. It's the guitar I usually grab first thing in the morning to warm up on. It is priceless to me. I will one day pass it on to one of my children. It still has the smell of my dad's cologne in the wood. At some point the top will have to be fixed or replaced. But until then, I will continue to let it be heard all over the world. Hopefully the emotion and passion that my dad has for music will sound out through every fiber of that old Guild.

I have cried tears on that guitar as I played it through the very darkest times of my life, I have also played it when the joy in my heart was so great I thought I might break the strings from hitting it so hard. The guitar has no feelings in and of itself but our heart is heard through the strings and wood every time we pick it up and play.

To my dad, thank you....

Dave Cleveland is a session guitarist from Nashville. He's recorded for Miley Cyrus, Martina McBride, Stephen Stills, Judy Collins, Whitney Wolanin & Girls Generation. He recently wrote the tv theme for Mud People and Mustang Millionaire.

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FEATURED TUBES...

Developed by RCA and released in September of 1947, the 12AX7 is a high gain / low noise tube that is the most popular tube used in input / inter-stage audio amplifiers. The dual triode design makes the 12AX7 compact, relatively inexpensive, and produces a high quality full frequency response.

Originally designed for the output stages of audio frequency amplifiers, the EL-84 can deliver up to 17 watts. Commonly found in smaller guitar amps, this pentode tube can really deliver. In many ways it is similar to the EL-34 but without the output "horse power".

Kluson Turns 90

by Bruce Adolph

KLUSON® REVOLUTION 'F' MOUNT TUNING MACHINES

Kluson Celebrates 90th Anniversary in 2015 with Revolution & Supreme Series Tuning Machines

If you are like me you have had vintage Kluson tuners on an old favorite guitar you own or new Kluson tuners on a new boutique guitar or luthier made guitar you own. In fact, Kluson fits comfortably right into what the focus of Collectible Guitar -Then & Now is all about. Vintage and boutique… both may sport Kluson tuners and for good reason. The esteemed company is celebrating their 90th anniversary with two new series of tuning machines that may help you in your need for tuners… as a guitar builder or as a guitar-playing enthusiast.

I asked the fine folks at Kluson to give us the run down of their two new product series… here is the break down in their language.

Revolution Series 19:1 ratio, die-cast models…

The three Revolution designs utilize original mounting screw patterns featuring high gear ratios and locking system options. Revolution's brand new housing appearance incorporates the vintage Kluson outline, metal keystone button and pin-stripes, paying tribute to Kluson's heritage, plus all the qualities the modern guitarist demands and depends upon. Revolution Series tuners come in a sealed, one-piece housing adding durability and reliability to Kluson's already attractive appearance and reputation.

• Revolution "F-Mount" is a one-piece die-cast tuner with a 19:1 gear ratio designed to match original and reissue CBS Fender era instruments. This tuner eliminates the annoyance of changing mounting screw locations by using the same footprint as the original F-tuners. Owners and repair shops now have high-ratio replacement tuning machines without modification. The Revolution "F-Mount" is available in both locking and non-locking models.

• Revolution "G-Mount" utilizes the classic three-per-side Kluson stamped-steel footprint in combination with the newly designed 19:1 gear ratio housing but with a modern screw-in bushing. The end result is ultimate performance, structured tuning stability and contemporary reliability with silky smooth action and no backlash.

• Revolution "H-Mount" takes the classic Kluson six-in-line mounting pattern and similar to the "F-Mount" and "G-Mount," utilizes the new housing and 19:1 gear ratio. The "H-Mount" has a hex-head screw-in bushing (used on most modern instruments), available in both locking and non-locking versions.

The Kluson Revolution Series are specifically engineered to directly retro-fit die-cast tuners with a hex-head bushing, traditional Kluson two-screw mounting pattern, or the modern 25/64-inch peg-hole; mounting hardware included. In the case of the "F-Mount," there is a push-in bushing with the corner-to-corner screw mounting pattern for CBS Fender era instruments.

Kluson Supreme Series 18:1 ratio, stamped-steel models…

For decades, Kluson based their tuners on a 12:1 gear ratio. In the 1990s Kluson moved to a 15:1 gear ratio, but demand for even higher ratios persisted. In response, Kluson has taken the original, stamped-steel design and added an 18:1 gear ratio, giving it even more tuning stability than ever before. This design bears the name "Kluson Supreme" in double-row lettering, that's the only visual difference. The Supreme gives you the vintage, stamped-steel appearance without altering the basic design of the original tuner, meaning you can retrofit them with no modifications to your vintage instrument.

Considering 2015 is Kluson's 90th anniversary, these two new series are performance-positive, technologically re-energized additions to the Kluson catalog.

Retail price: $56.00—$140.00 pending on plating and/or locking vs. non-locking. Website: wdmusic.com

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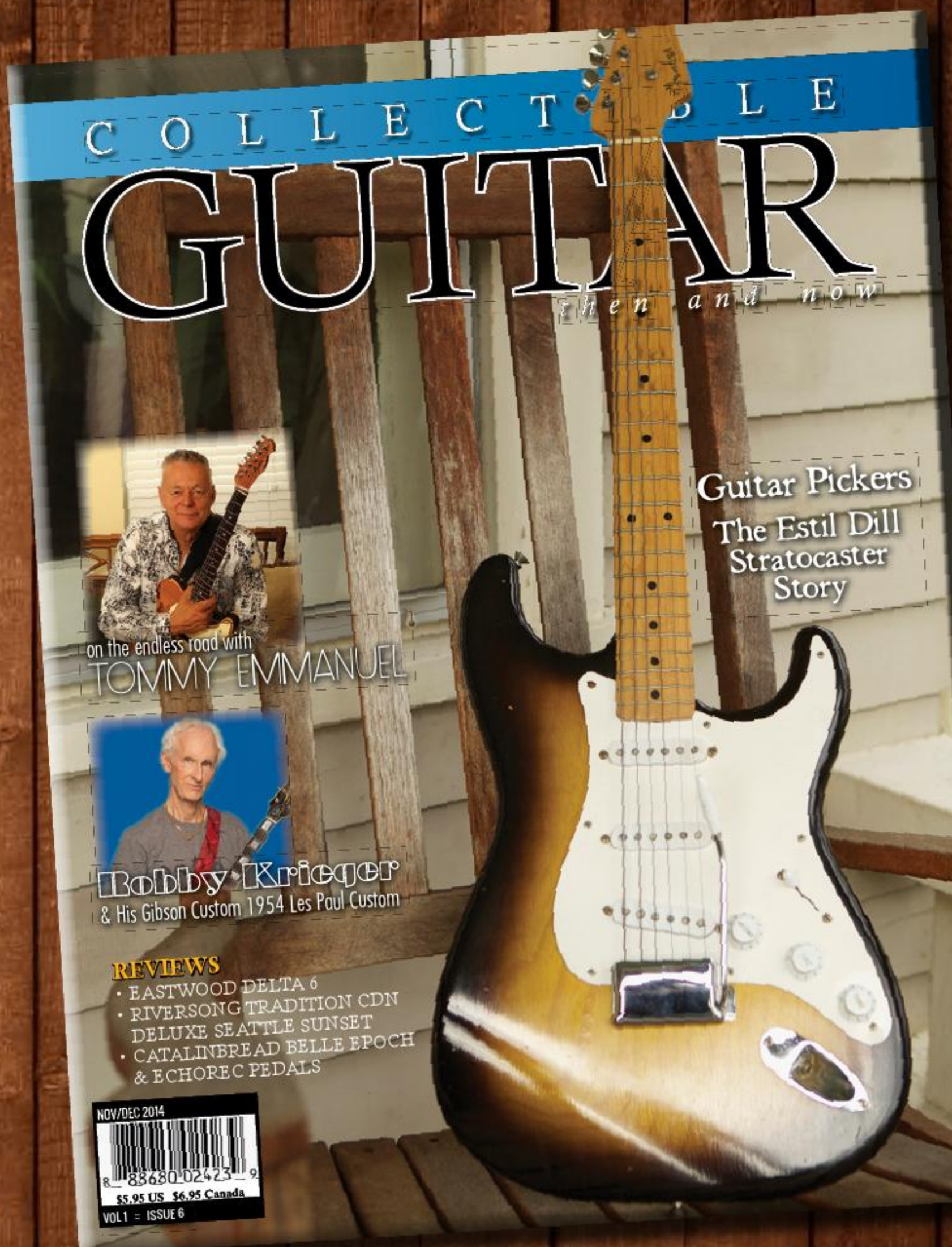

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To Shop *(Vintage)* Online, Or Not To Shop *(Vintage)* Online… That Is The Question

by Gabriel J. Hernandez

When it comes to buying a new guitar, walking into any music instrument chain store should more than satisfy your craving for a brand-spanking new six-string. Whether it's Guitar Center, Sam Ash, or any other major retailer, they all have at least 10-to-15 examples of your desired brand, make, and model hanging on their respective guitar walls. You can sit there for as long as you want and try them all until you find the one that best suits your style and needs.

Buying vintage guitars, however, is an entirely different animal.

It really is.

When it comes to buying a vintage guitar – especially online – most players and collectors will say they need to physically hold the guitar, inspect it, and play it in order to make a decision on whether or not to buy it … which would seem a difficult task if you're trying to do it through the screen of your PC, laptop, tablet or smartphone.

Well, fret no more (pun intended), because it CAN be done, and quite successfully. In fact, people do it every day. Literally thousands of guitars change hands every single day via the Internet, and sales – like those of just about any other product or commodity – are continuing to rise year after year as the Internet continues to grow. In other words, get used to it … Internet guitar sales are here to stay, and more and more land-based stores – small or large – are turning to the Internet to keep their sales numbers climbing.

So if you find yourself reluctant to pull the trigger on a guitar simply because you can't hold it, inspect it, and/or play it before you buy it, then keep reading because all you really need are a few pointers on what to look for, and how to spot a few "red flags" that should help ease your mind and help push you toward finally taking that leap and making your first online guitar purchase.

Below are a few personal observations and tips on buying a used and/or vintage guitar online:

READ THE ENTIRE DESCRIPTION

This is a no-brainer. And don't just read the first few paragraphs, either. Read the WHOLE thing! The more you know about the guitar you're thinking about buying, the better. And read it twice, too, because you may miss something that first time around. This is basic "Guitar Buying Online 101". I honestly don't get the people that say they can't make it past the first few sentences of an in-depth description. Granted, I totally understand that not everyone writes like James Joyce. But if you're going to spend half-a-month's salary on a vintage guitar, and you don't want any problems with it after it arrives, then take the time to read the ENTIRE description. In the long run it'll save you – and the retailer you buy it from – more than a few headaches.

ASK QUESTIONS

Unless you're looking at a bona-fide pre-war Martin that someone only wants $1,500 for (in which case you should immediately stop reading and buy it before someone else does), then you ask questions. Depending on who you're dealing with, or on what platform you're buying on (Gbase, Craigslist, eBay, Reverb, etc.), many descriptions are usually not that long. Yes, some are longer than others, and thankfully there are plenty of online retailers that do tell you everything there is to know about their guitars (and this is GREAT!). But there are also those that give you only the basics – or very minimal information – at best. Frankly, this baffles me. If there's a phone number to call, CALL IT! Or if you have a simple inquiry that can be answered with a quick email message, then SEND IT!

DO YOUR OWN RESEARCH

Doing your own research on the guitar you're coveting – including its potential value and pricing – can save you a lot of time, and could end up saving you big in the wallet, too. Think about this: going into buying a vintage guitar online puts pressure on you to be educated as to the value of the instrument you're looking for, and this will go a long way towards avoiding those strange guessing games and awkward price-talk situations that can happen between a dealer and a potential customer. Trust me … as much as I hate to say it, there are plenty of ruthless dealers out there that will take advantage of an uneducated buyer. Don't let yourself become a victim … DO SOME RESEARCH!

LOOK AT ANY PICTURES VERY CAREFULLY

Any online retailer selling expensive used guitars better have a ton of pictures, or at the very least have them available in case someone (like you) requests additional angles or wants to see something specific close-up. You've heard the old saying, "Every picture tells a story". Well, nothing could be truer when considering a vintage guitar that you can't hold or play before buying. And be wary of a seller that can't (or won't) provide them.

READ THE FINE PRINT

Last, but certainly not least, you should definitely take the time and read the fine print regarding a dealer's shipping and refund policies. There are many online retailers that don't have a return policy, and the wrong time to find out is when you receive a guitar that's not as described and you want your money back. There are ways to protect yourself against these types of situations (keep reading), but you can save yourself a lot of time and headaches by simply familiarizing yourself with a dealer's policies BEFORE you make the purchase. And if you don't like their policies then DON'T BUY THE GUITAR! Most reputable dealers do accept returns and are reasonable about it. But there those that cringe at the thought of a return, and the best way to protect yourself against such dealers (if you insist on buying from them) is to use a credit card that protects YOU … not them. Most online retailers (especially eBay) take PayPal, and PayPal allows you to pay using your credit cards. This is a MUCH better option than paying someone straight from your bank account. Why? Because credit card companies protect their customers a whole lot better than anybody else will. If you've been legitimately wronged in the purchase of a vintage guitar from an online retailer and used a bank-issued credit card for the purchase, the chances of you receiving a full refund in a dispute over a return are much better than if you rely on, say, PayPal or some of the other online payment options. No offense to PayPal, but their "buyer protection" policies just don't compare to those of the big bank-issued credit cards (especially American Express).

So there you have it. Now go out and take that "leap" … buy a guitar online. If you want, start small. Test the waters, first. Because eventually – especially as fast as technology is advancing – online purchasing will be as commonplace in our society as computers are in the home and workplace.

For instance, anyone remember the typewriter?

I rest my case.

Gabriel J. Hernandez is the owner of Blues Vintage Guitars, Inc., a shop in Nashville, Tennessee, specializing in the buying and selling of vintage and newer high-end guitars and gear. He is also an accomplished writer, having earned a B.S. in Journalism from The University of Florida in 1988. Over a 25-year career he has worked as an investigative journalist for several news organizations and publishing companies, as a staff sports writer for The Palm Beach Post, and most recently as the Web Editor for Gibson Guitars at the company's worldwide headquarters in Nashville. Hernandez has played guitar since the age of six, and been fascinated (some say obsessed) by the instrument – and music in general – ever since. You can reach him any time at 1-615-613-1389, or visit his company's web site at www.bluesvintageguitars.com.

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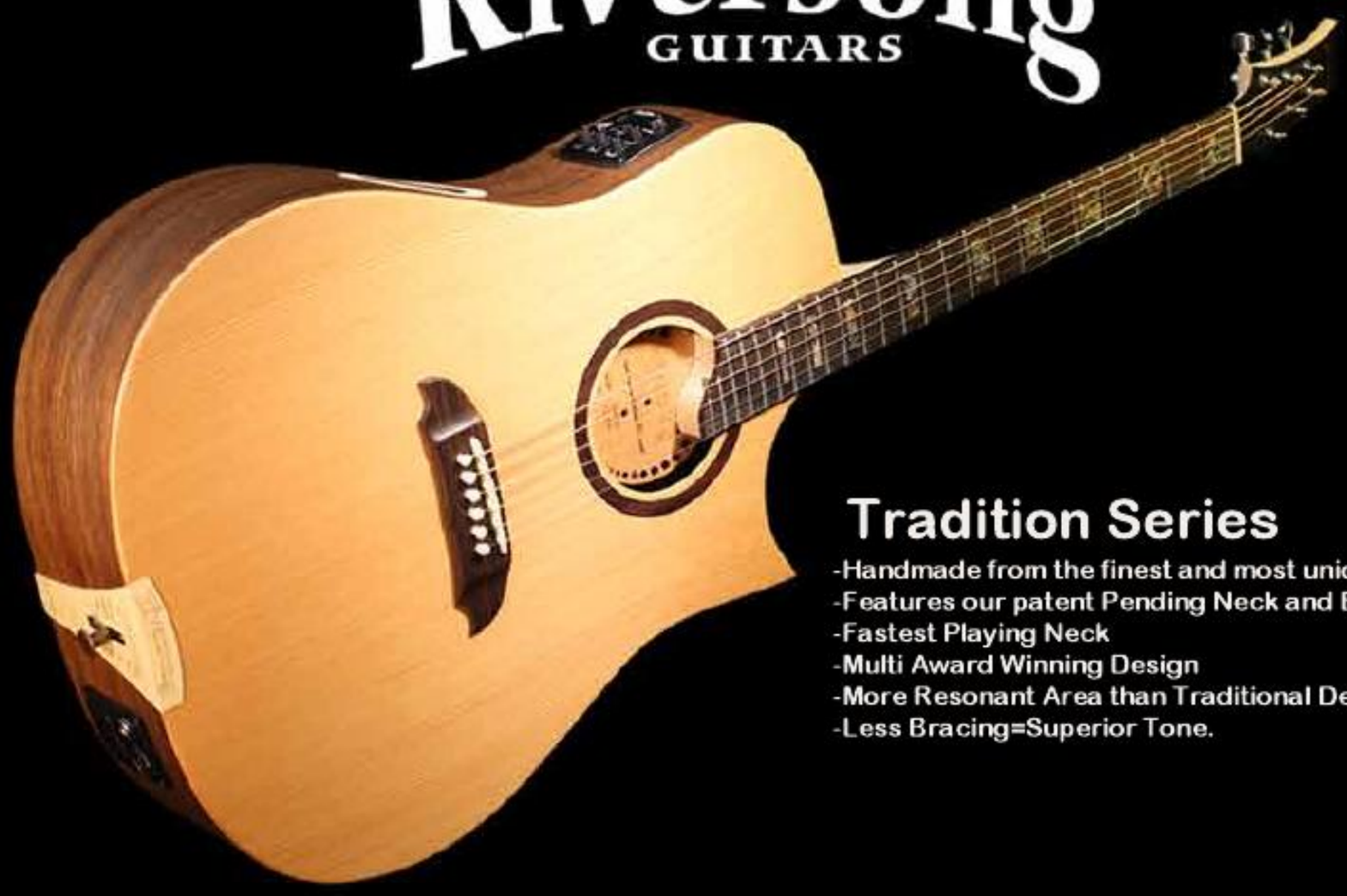

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Trad CDN Perf.	AdirondackSpruce	Sitka Spruce	CDN Walnut	Etched Ring	Sm. Maple Leaf	B-Band Blender	Nat. Satin Finish	Cut-away
Trad CDN SE	Sitka Spruce	Chillakwian Maple	CDN Walnut	Etched Ring	Sm. Maple Leaf	P/U Ready	Satin Finish, brn B&S	1st edition
Trad CDN SE Perf.	Sitka Spruce	Chillakwian Maple	CDN Walnut	Etched Ring	Sm. Maple Leaf	B-Band Blender	Satin Finish, brn B&S	Cut-away
Trad 1	Engelmann Spruce	Wild Cherry	Indian Rosewood	IRW/Maple River	Pearloid Dots	P/U Ready	Nat. Satin Finish	Cherry Tone Ring
Trad 1 Perf.	Engelmann Spruce	Wild Cherry	Indian Rosewood	IRW/Maple River	Pearloid Dots	B-Band Blender	Nat. Satin Finish	Cut-away
Trad 3	**Engelmann Spruce**	**Indian Rosewood**	**Ebony**	**IRW/Maple River**	**Pearloid Dots**	**P/U Ready**	**Nat. Satin Finish**	**Classic Wood**
Trad 3 Perf.	Engelmann Spruce	Indian Rosewood	Ebony	IRW/Maple River	Pearloid Dots	B-Band Blender	Nat. Satin Finish	Cutaway
Trad CDN DLX	Engelmann Spruce	AAA Chillakwian Maple	CDN Walnut	Walnut/Maple River	Graduated Maple Leaf	P/U Ready	Gloss top, Vintage Burst	100% Domestic
Trad CDN DLX Perf	Engelmann Spruce	AAA Chillakwian Maple	CDN Walnut	Walnut/Maple River	Graduated Maple Leaf	B-Band Blender	Gloss top, Vintage Burst	Cut-away
Trad CDN Artist	Flamed Sitka (Rare)	Master Quilted Maple	CDN Walnut	Walnut/Maple River	Graduated Maple Leaf	P/U Ready	All Gloss, Heritage	Canadas Top Woods
Trad CDN Artist Perf.	Flamed Sitka (Rare)	Master Quilted Maple	CDN Walnut	Walnut/Maple River	Graduated Maple Leaf	B-Band Blender	All Gloss, Heritage	Cut-away

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